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Gael Greene in Italy: *La Nuova Cucina* and All That

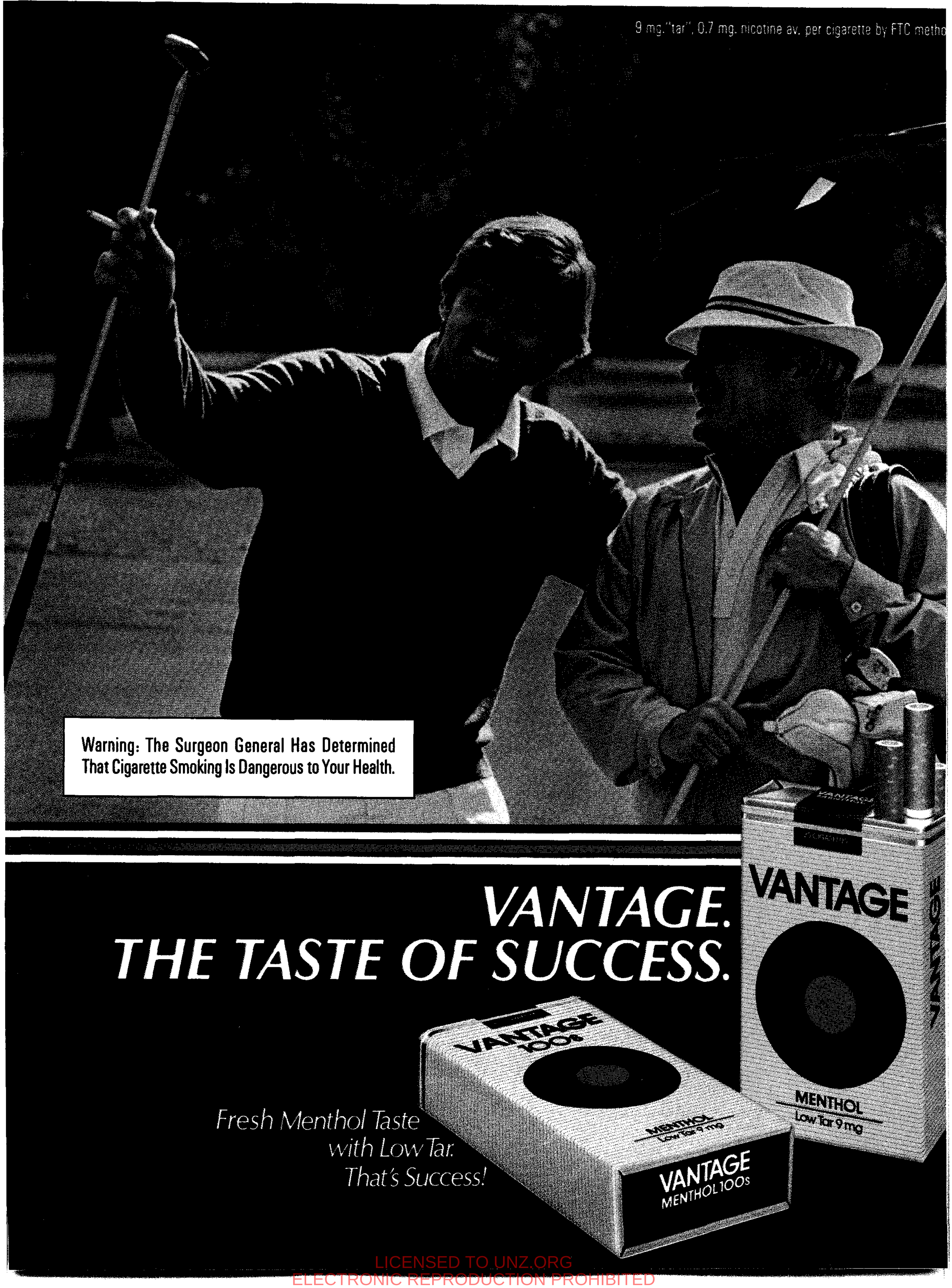
Lessons of the '60 Minutes' Case, by Tony Schwartz

NEW YORK

AIDS ANXIETY

By Michael Daly

Not one of the hundreds of doctors who are studying AIDS has suggested that we are facing some twentieth-century version of the Black Death. Yet, as imaginations have become infected with fear, paranoia, and superstition, AIDS victims have been fired from their jobs, driven from their homes, and deserted by their loved ones. Any homosexual or Haitian has become an object of dread. And New York in 1983 has become a place where a woman telephones Montefiore Medical Center and asks if her children should wear gloves on the subway.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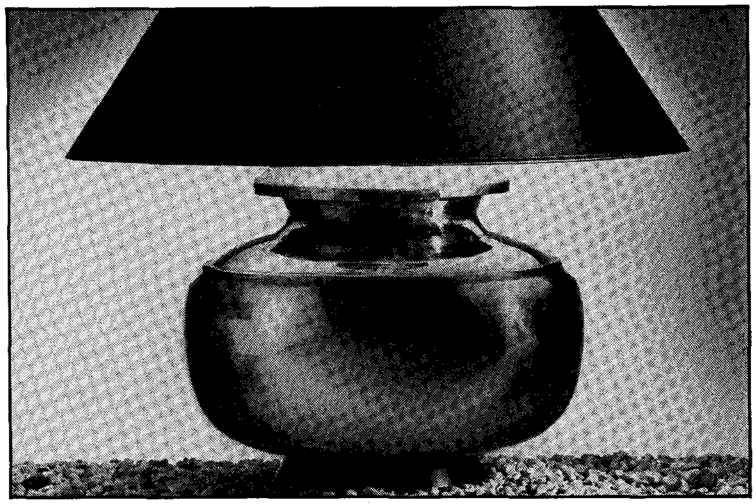

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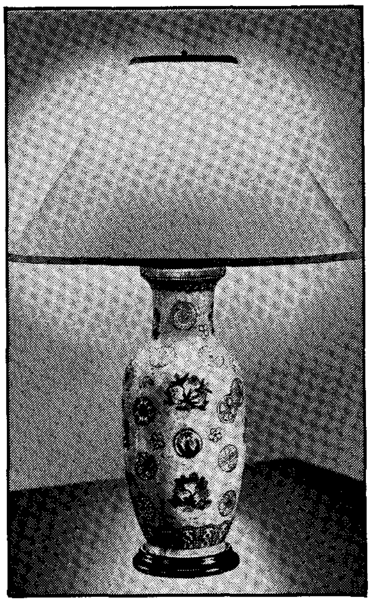
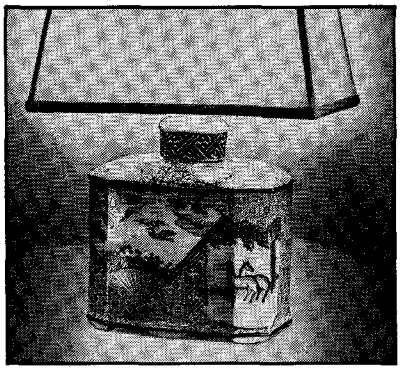
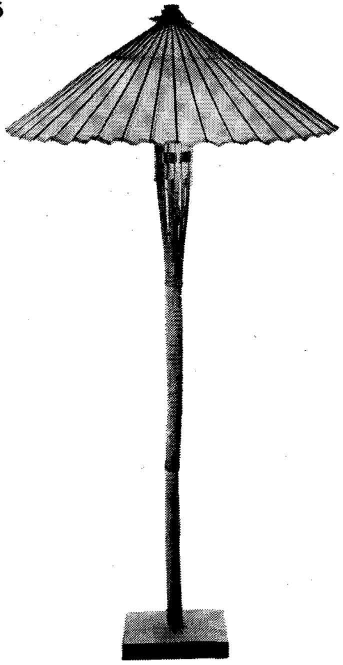


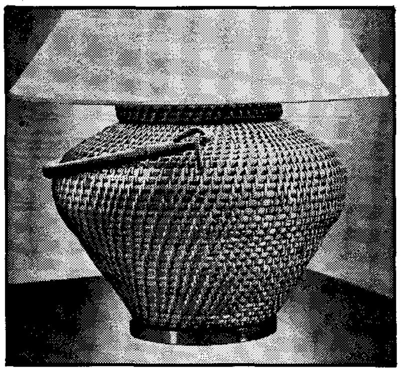
Our version of the antique Fishtail Lamp: the ceramic base complete with coins representing the Eight Treasures; symbols to ward off evil in one's household. **$275**



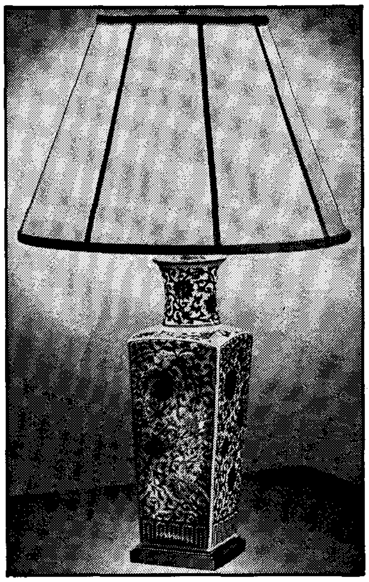
Handpainted Porcelain Tea Cannister Bird & Horse Lamp: shades of blue, white and cinnebar with gold leaf detailing. **$200**



Our Own Bamboo Floor Lamp: created and styled right in the Philippines complete with a rice paper umbrella shade. **$179**



Hand Woven Exclusively Hapao Rattan Basket Lamp: Crafted by Ifugao tribal artisans in the northern Philippines. **$175**



The Square Porcelain Vase Poppy Lamp: representing the twelth month of the year, December. **$139**

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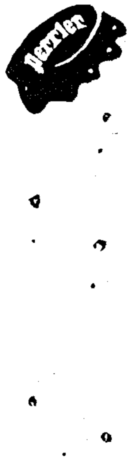

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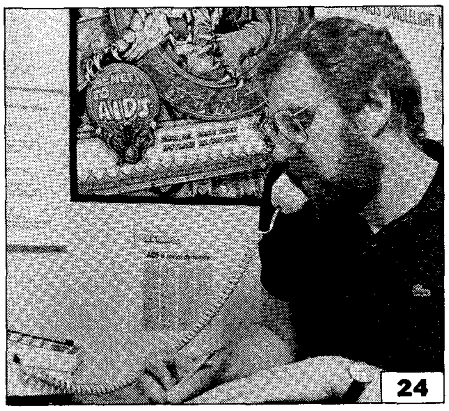
AIDS Anxiety

By Michael Daly

Although AIDS has not spread beyond the primary risk groups—male homosexuals, intravenous-drug users, and Haitians—to any degree. and although there is no evidence that it can be transmitted by casual contact, anxiety about this fatal disease is spreading to the general population. Victims have been fired from their jobs and deserted by their loved ones. Healthy homosexuals have been shunned by their friends. Hospital workers have even become paranoid about treating patients with the disease. Suddenly, fear of AIDS has become almost as virulent as AIDS itself.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Lessons of the *60 Minutes* Case

By Tony Schwartz

While last week's jury decision was a victory for CBS, it was also an anomaly, for the press has been losing such cases with increasing frequency—and for increasingly large sums. The Supreme Court has not ruled in favor of a media defendant in ten years, and its narrowed definition of who is a public figure has made it easier for prominent people to sue for libel. The CBS trial has focused attention on the techniques used in reporting stories for television, and, understandably, the networks are nervous. Says ABC News president Roone Arledge, "We have to be doubly careful now."

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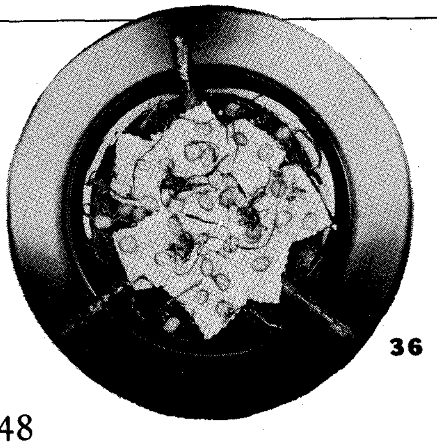
Italy: The Real Stuff

By Gael Greene

Wild-boar stew and goat fricassee. Oxtails with lentils and risotto with kiwi. Fried brains and fried baccalà. Baby artichokes and "all the insides of a baby lamb"? *Mamma mia!* Back from a culinary pilgrimage to Rome and points north, our Insatiable Critic reports on where to eat, drink, and be wary—and how to sign up for cooking schools over there, so that you'll be able to re-create *la cucina italiana* back here.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The Education of Tony Alvarado

By Joe Klein

Anthony J. Alvarado, New York's new chancellor of schools, made his name by turning an East Harlem school district into one of the most innovative in the country. He did it in part by bucking the massive Board of Education bureaucracy, and by regularly overspending his $20-million budget. Now he is charged with administering that bureaucracy and its $3.1-billion budget, and some, citing his fiscal record, are questioning whether he is up to the job. But no one questions his commitment to—and enthusiasm for—education. And kids.

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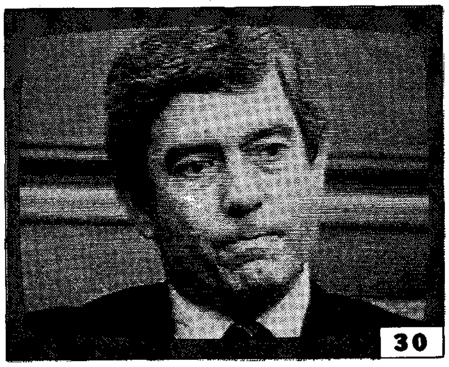
By Kay Larson

An exhibition at El Museo del Barrio of works by Rafael Ferrer, American art's most notable Caribbean exile, is suffused with emotional heat.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Photographs: left, Joe McNally/Camera 5; right, James Hamilton

W Now you can choose sides. E

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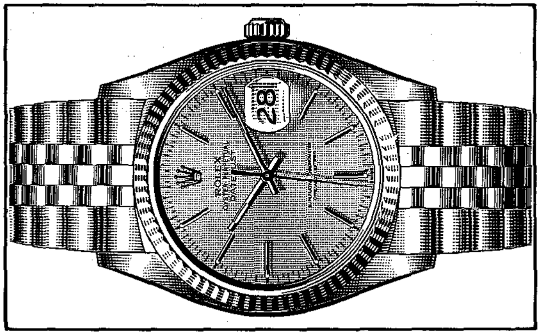

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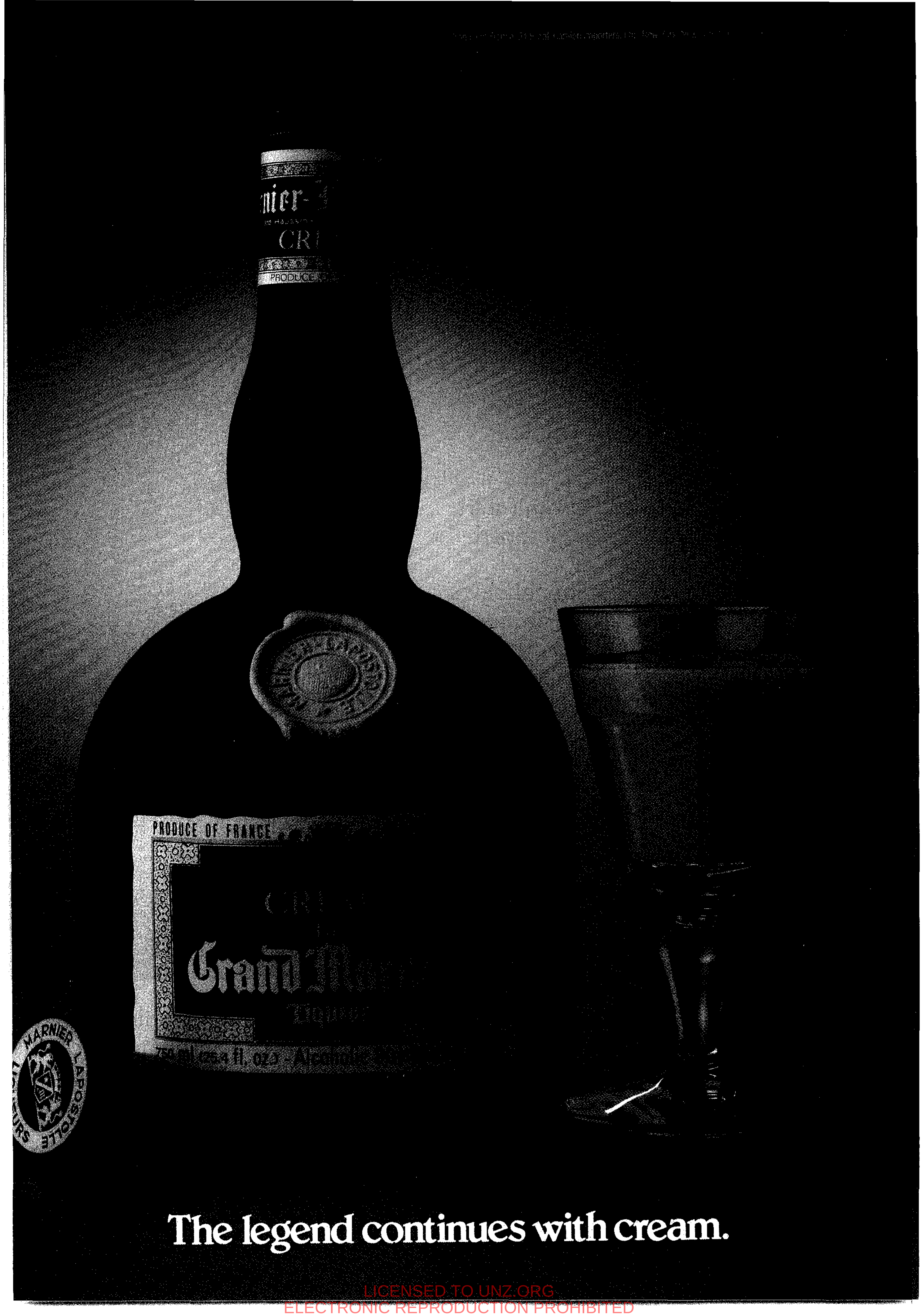
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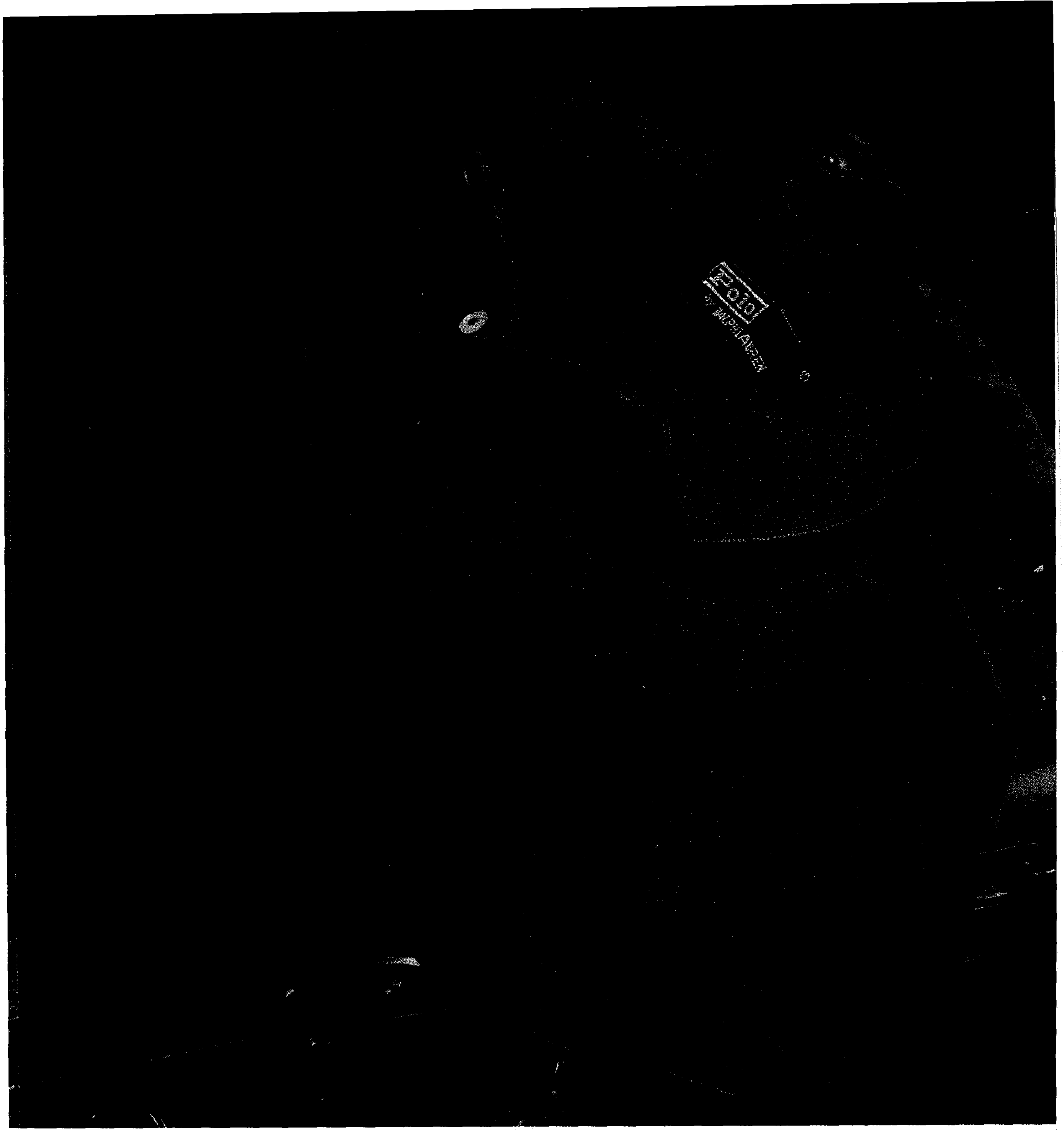

that always fits better, lasts longer.

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Polo Ralph Lauren

LETTERS

Bridging a Century's Gap

I DID NOT SEE THE BRIDGE OF DREAMS this year, but Pete Hamill's lovely article ["The Glory of the Brooklyn Bridge," May 30] was ample compensation.

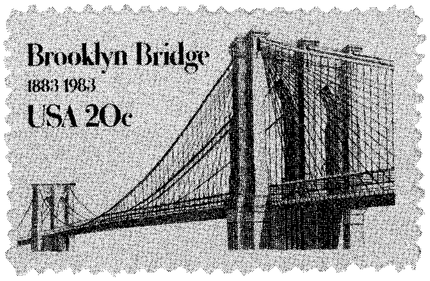
Alfred Stefferud
Newtown, Pa.

WHAT A BEAUTIFUL TRIBUTE TO ALL WHO conceived, designed, and executed this Eighth Wonder of the World.

Reynold E. Burch
Montclair, N.J.

IT WAS WITH GREAT ANTICIPATION THAT I purchased and read the special issue on the Brooklyn Bridge. But nowhere could I find a print or even a mention of the stamp that the U.S. Postal Service, at the urging of the Brooklyn Bridge Centennial Commission, saw fit to issue this year.

Howard Koslow
(designer of stamp)
East Norwich, N.Y.



Love's Savage Fury

I'M A LONGTIME READER OF ROMANCE novels—they satisfy a need in my life. I thank you for your informative article, which gives another opinion on the amazing growth of these books ["Love for Sale," by Rhoda Koenig, May 30]. I do realize that some women are naturally more romantic than others, but it strikes me that Ms. Koenig must be quite a grim one.

Mrs. R. Milstein
Brooklyn

THANKS TO RHODA KOENIG'S ARTICLE, I have an idea for a romance novel about a young woman who finds true love with an orthopedic surgeon who corrects the congenital defect that causes her hips to grind together.

Barb Johnson
Washington, Pa.

RHODA KOENIG CERTAINLY SHOWED HER nails in the case of Kathryn Falk. I attended her very inspiring course at the Network for Learning, and it's obvious that she's tireless, talented, and terribly attractive and nice. I'd like to hear more about her "Prisoner of Love" course on Rikers Island: I bet Ms. Falk is wonderful there too.

Mary Cafferty
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017.*

AS A FREQUENTLY PUBLISHED ROMANCE writer, I generally find publisher acceptance and reader enthusiasm more impressive than juvenile criticism. But Rhoda Koenig's unnaturally vicious article had such interesting psychological overtones that I could not ignore it. There was an oddly personal virulence throughout that suggested we may never know the true depths of the void from which it arose.

Pat Wallace Strother
Manhattan

MY NOSTRILS FLARED, MY HEART pounded, and my toes pointed toward oblivion as I read Rhoda Koenig's "Love for Sale." Having read a few romance novels in my time, I can attest to Ms. Koenig's hitting it right on the head. Her references to the "inadvertent" activities that make these novels what they are had me howling with laughter.

Ted D. Gluckman
Franklin Square, N.Y.

I TREMBLED IN ANTICIPATION OF THE pleasure to come. Feeling the swelling in my breast and sighing as I thrust my pen onto the silken loveliness of the paper, I realized that ecstasy was not to be mine, for, alas, my pen was out of ink.

L. S. Kravitz
Manhattan

The Rothko Conspiracy

I TAKE STRONG ISSUE WITH KAY LARSON'S column on Mark Rothko ["Art: Beyond Pure Photography," May 2]. First, the BBC docudrama titled *The Rothko Conspiracy* had little to do with the facts as documented in my book, *The Legacy of Mark Rothko.* Therefore, when I first read the script last year, I demanded that neither the book's title nor my name be listed on the credits. Nor were they. I must add that I fully agree with Ms. Larson: The film is tasteless and juvenile and presents Rothko as a total fool. But far more serious is Ms. Larson's assertion that my book contains what she calls my "paranoid insinuations"—which she claims the BBC drama "faithfully reproduces"—that "Reis and Lloyd kept Rothko drugged (and may have killed three people)." I defy Ms. Larson to cite any passages in my book that contain any such insinuations. Unfortunately, like the BBC, Ms. Larson has added to the number of myths surrounding the Rothko affair.

Lee Seldes
Manhattan

Kay Larson replies: The actual phrase was "appealingly paranoid insinuations." In her book, Seldes raises the question of whether Rothko was killed—an issue that troubled many people at the time. The "insinuation" is that he *might have been* murdered. Nowhere did I say that Seldes answered the question. In the book, Seldes also asks whether Reis (presumably acting in concert with Lloyd) might not have kept Rothko stupefied with drugs. The BBC film extends those speculations to cover the strangely timed deaths of Rothko's wife Mell and art historian Robert Goldwater. I was reviewing the film, so my comments about the book were too brief to clarify these distinctions. For the record, Seldes was right to withdraw her name; her account is infinitely smarter than the BBC's garbled version.

Let Them Use Oyster Forks

I NEVER LAUGHED SO MUCH AS WHEN I read Marie Brenner's last column ["City Lights: Miss Manners," May 30]. Here is Princess Ford, out of Sutton Place, teaching this frivolous course in etiquette to a group of "economically deprived" Cathedral girls. It sounds as though she were a missionary teaching the savages the right way of life. To say they are poor because C.H.S.'s students are predominantly from minority groups is a sign of ignorance.

Nancy De Mella
Manhattan

FIRST, I WOULD LIKE TO SAY THAT IT IS very nice of Charlotte Ford to find time in her busy life to devote to the Cathedral High School girls. I object, however, to the labeling of these girls as "economically deprived." If these students were truly economically deprived, their families would be unable to pay the yearly tuition of $1,050. Where in the world did you come up with a tuition figure of $590?

Iris Lopez
Manhattan

Editor's note: As stated in the article, $590 is the average tuition for *all* of the archdiocese's inner-city schools. ■

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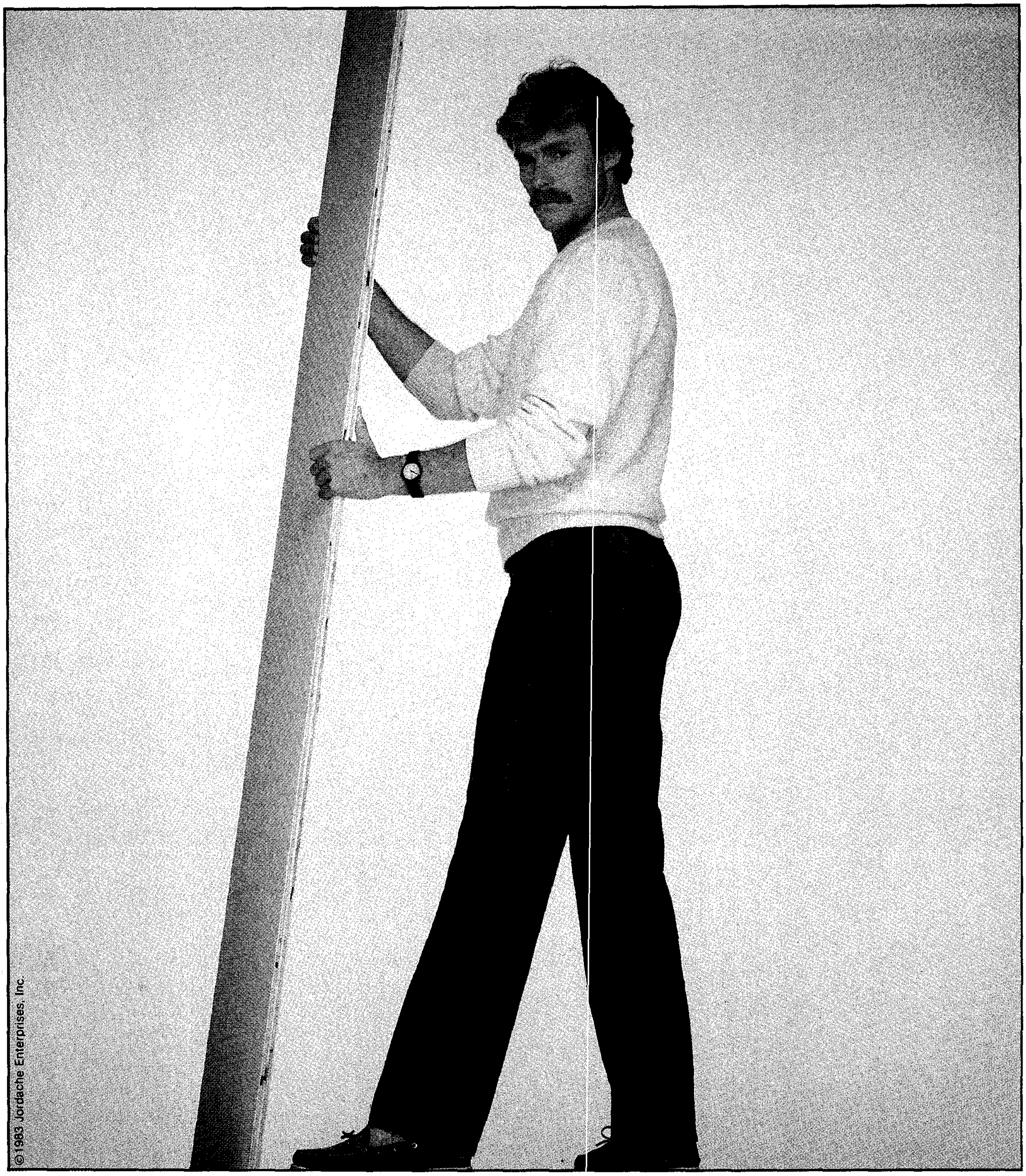
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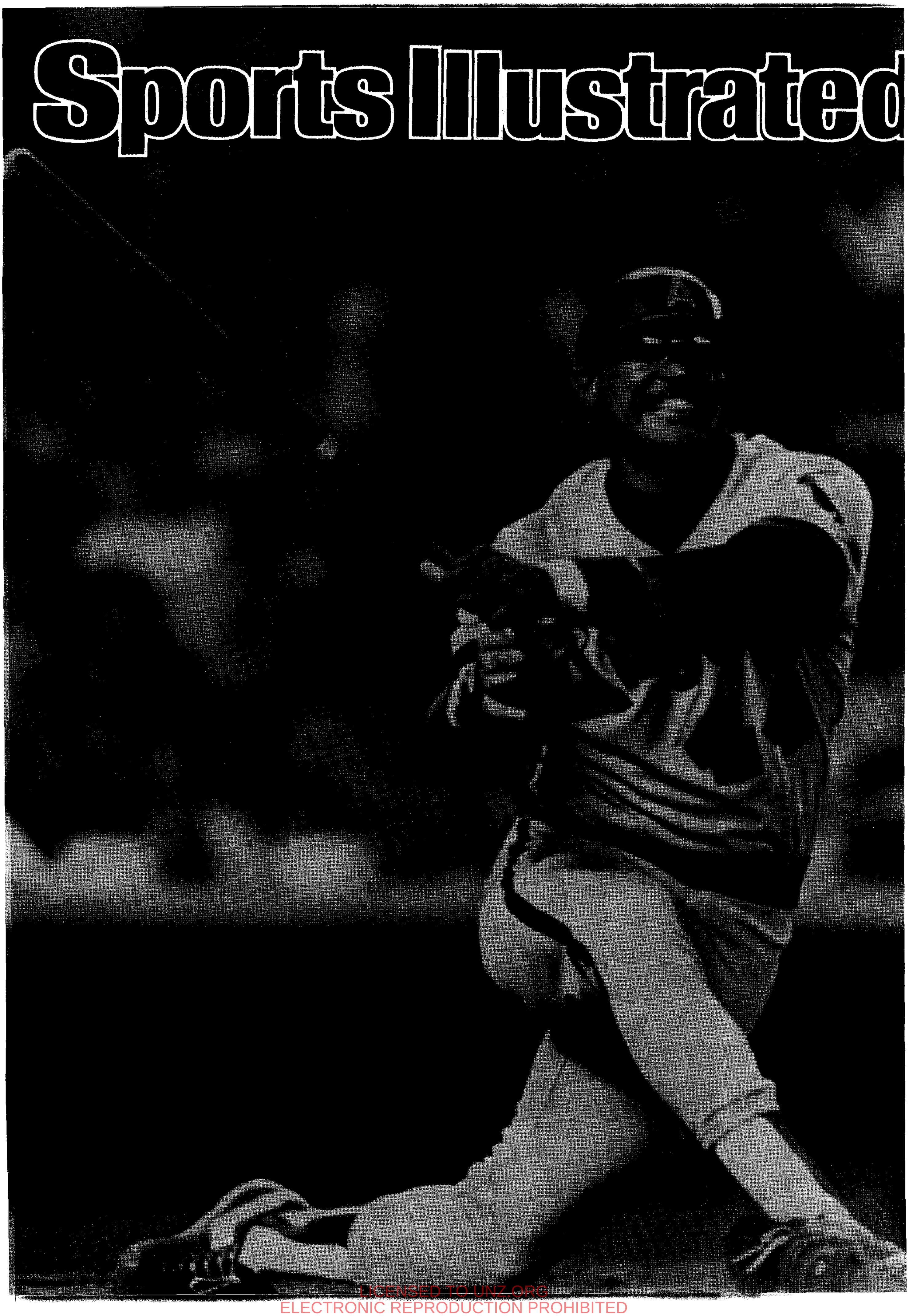

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People	4,070	8.18
Time	7,246	8.35
Playboy*	4,280	9.00
Business Week	2,308	9.64

Source: 1982 SMRB; 1983 1 x B/W rate *Adjusted Audience

Sports Illustrated

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apturing the awesome power of stars like Reggie Jackson is just one way Sports Illustrated ains clout among male readers. Photography by John Iacono for Sports Illustrated.

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INTELLIGENCER

Channel 31 May Start Airing Commercials

FACED WITH CONTINUING cuts in federal funding, New York's municipally owned public-television station, WNYC-TV (Channel 31), is talking about going partly commercial.

Under a proposal now before WNYC's board, the station would rent a portion of its daily airtime to TV-show producers, who in turn would sell time for commercials. The scheme has been discussed with the mayor's office, a source close to the talks says.

According to WNYC director John Beck, the station already holds a commercial license and is public only by choice. "Legally, we could sell commercials ourselves, but first we'd have to create the programs, and we don't have the money," he said.

WNYC-TV and its sister radio operations received $800,000 in federal funds this year and expect only $700,000 next year. The system would lose another $300,000 or so if Channel 31 carried ads, for it could no longer get Corporation for Public Broadcasting television grants, even though it would still retain some noncommercial time.

"This is like leasing out the Brooklyn Bridge for peanuts, then allowing the person who leases it to charge tolls and keep the money," groused one critic.

Predictably, programming companies are already hammering at Beck's door. One of them, Financial News Network, wants to fill every weekday with business programs. "What better than a financial station in the financial center of the nation?" explained FNN president Norman Potter.

Volcker Wooed By a Bank

PAUL VOLCKER, WITH HIS future as Federal Reserve Board chairman increasingly uncertain, is apparently being headhunted by a Wall Street firm of which ex-governor Averell Harriman is a limited partner.

Brown Brothers Harriman, a privately owned bank, approached Volcker recently and "a base compensation was mentioned," according to a source close to the bank. The concern took on Robert Roosa as a partner after that well-known financier had been an official of the Federal Reserve Bank of New York.

Volcker's term expires in August, and if President Reagan doesn't reappoint him, he cannot work for a bank belonging to the Fed for two years.

"We are not a member of the Federal Reserve System," said Brown Brothers partner R. L. Ireland III. So is Volcker being courted? "We haven't talked about it seriously, and we won't until we hear what happens to him, but we hold him in high regard," Ireland said.

A Volcker aide cautioned that though the Fed chief could legally join Brown Brothers, "ethically he might feel constrained, because it is still a bank."

Union Snoops at the Pentagon

CIVILIANS AT MILITARY bases and the Pentagon have been snooping on their bosses for the past year in what their union calls a "legal and legitimate whistle-blowing" operation.

The campaign formally began in March 1982, when Kenneth Blaylock, president of the American Federation of Government Employees, urged 250,000 Defense Department workers to feed his union information on "waste and inefficiency." He explained to union executives that "it's going to be very difficult through formal channels for us to get this kind of information" and said the data would be provided to "our friends [in Congress]" to help them "challenge this wide-open defense budget."

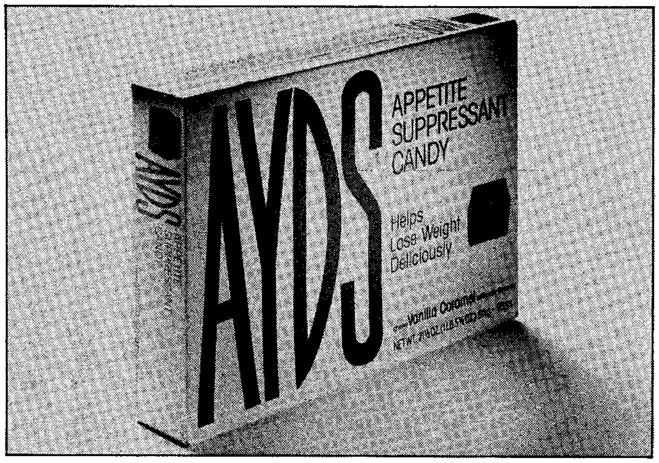
Union spokeswoman Loretta Ucelli told *New York* that reports are now coming in from employees. Although the union endorsed Jimmy Carter in 1976 and 1980, Ucelli insisted that "if it was a Democrat in office and there was waste, we'd still have the reports."

Republican congressman Eldon Rudd, of Arizona, has demanded an F.B.I. investigation, however. "Where there's classified information and employees are asked to report this kind of information for use in political activity, it has to be wrong," he said.

A Pentagon spokesman said the operation may "violate security regulations," but added that his department won't investigate unless an "official agency" informs it about Blaylock's snitches.

AIDS No Threat to Ayds

WHAT DO YOU DO IF A dread disease surfaces with a name just like your product's? Nothing, if you are Jeffrey Martin, Inc., of Union, New Jersey, and the product is Ayds, the appetite-suppressant candies.



Appetite suppressant: *"No thought of changing the name."*

"There's been no thought of changing the name or the marketing," says Andrew Graham, an attorney at the law firm Graham, Campaign & McCarthy, which represents Jeffrey Martin. "Sales have not been affected, and we've been absolutely unscathed. No one is associating this product, which has been around since the 1940s, with acquired immune deficiency syndrome—no more than they associated T.S.S., Times Square Stores, with toxic-shock syndrome. We have no contingency plans. It's business as usual, and we're taking each day as it comes."—**Bernice Kanner**

BY SHARON CHURCHER

Photograph, bottom: Michael Watson.

Cuomo Quip: The Women Were Not Amused

Governor and ladies: *An unfunny joke?*

LIKE A LONG LINE OF MALE POLITICIANS before him, Mario Cuomo tried cracking a joke about women the other day—and goofed.

It happened at a dinner with fellow Democrats at the State Theater, at Lincoln Center. First, Assembly Speaker Stanley Fink was introduced as the state's "second most powerful Democrat." Then Cuomo pointed to Elie Nadelman's statues of four plump women and quipped, "How can he be the *second* most powerful when he had them erect four monuments to Assemblywoman [Eileen] Dugan, [Secretary of State] Gail Shaffer, Assemblywoman [Helene] Weinstein, and Assemblywoman [Elizabeth] Connelly?"

Commented Weinstein, a feminist, "The remark was met with silence, and afterwards a number of people went up to him and said they thought it was inappropriate. Being compared to naked statues is not the way we see our function in the Assembly."

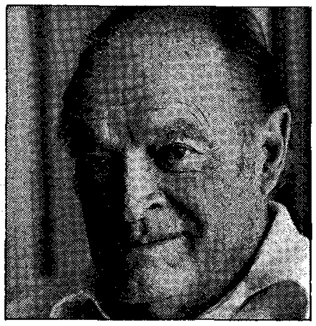
Last week, Cuomo told *New York,* "I said to the women, if you look at the statues, what you have in common with them is that they are beautiful, they are artistic, they are pure, and they are formidable—but in the most flattering sense."

Atlantic City Hopes for Hope

BOB HOPE, AT 80, IS SAID TO be contemplating a new turn in his career: playing his first public casino engagement ever, at Atlantic City's Resorts International.

The comedian has always worried that such a gig would damage his image, acquaintances say, but began to have a change of heart after Governor Thomas Kean pleaded the New Jersey city's case.

"Kean told one of Hope's friends, Bill Fugazy, that one of the things he would most like to see was Hope in Atlantic City, because Las Vegas could never get him," one acquaintance reported. "Hope is interested. He thinks Atlantic City is being run clean."



Comedian: *Interested.*

A P.R. man for Hope said, "He'll eventually play a casino, I think. There are some nice offers."

'American Lawyer' May Go Into Business

THE OWNERS OF *The American Lawyer,* a maverick legal monthly, are developing plans for a new business magazine and have invited Clay Felker to be editor.

"*The American Lawyer* has just won a National Magazine Award, and now is the time to trade on it," a source familiar with the proposal said. "They investigate lawyering and would do the same thing with business."

The *Lawyer* is co-owned by Associated Newspaper Group, of London, which was Felker's backer when he was publisher of *Esquire,* and by writer-editor Steven Brill.

If the new magazine—tentatively titled *The American Businessman*—does appear, it will have the same design as the *Lawyer,* said the source, and much the same price: around $97 for eleven monthly issues. "It would appeal to an upscale market," he explained.

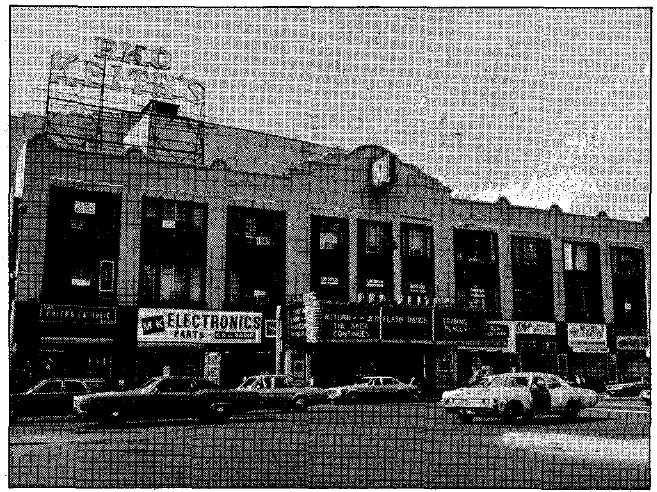
Steven Brill told *New York,* "There are all kinds of new projects we are considering, but I don't want to comment on anything specific."

Felker, who is a consultant at *Adweek,* left a message that he "doesn't comment on his personal or professional life."

City Backs Razing of Another Historic Theater

THE CITY IS URGING THE federal government to allow demolition of a vintage movie house listed on the National Register of Historic Places—to make room for a mall being built by a former Queens official.

Preservationist groups led by the Landmarks Conservancy want to save the 55-year-old R.K.O. Keith's on Northern Boulevard in Flushing, by incorporating it into the planned $80-million shopping center. But developer Lawrence Gresser, an ex-Queens deputy borough president, intends to replace the theater, now used as a triplex, with a "sixplex." The Board of Estimate—on which Gresser's old boss, Borough President Donald Manes, sits—has supported the demolition in filing for a $15-million federal grant for the project.



R.K.O. Keith's: *A former borough official wants to demolish it.*

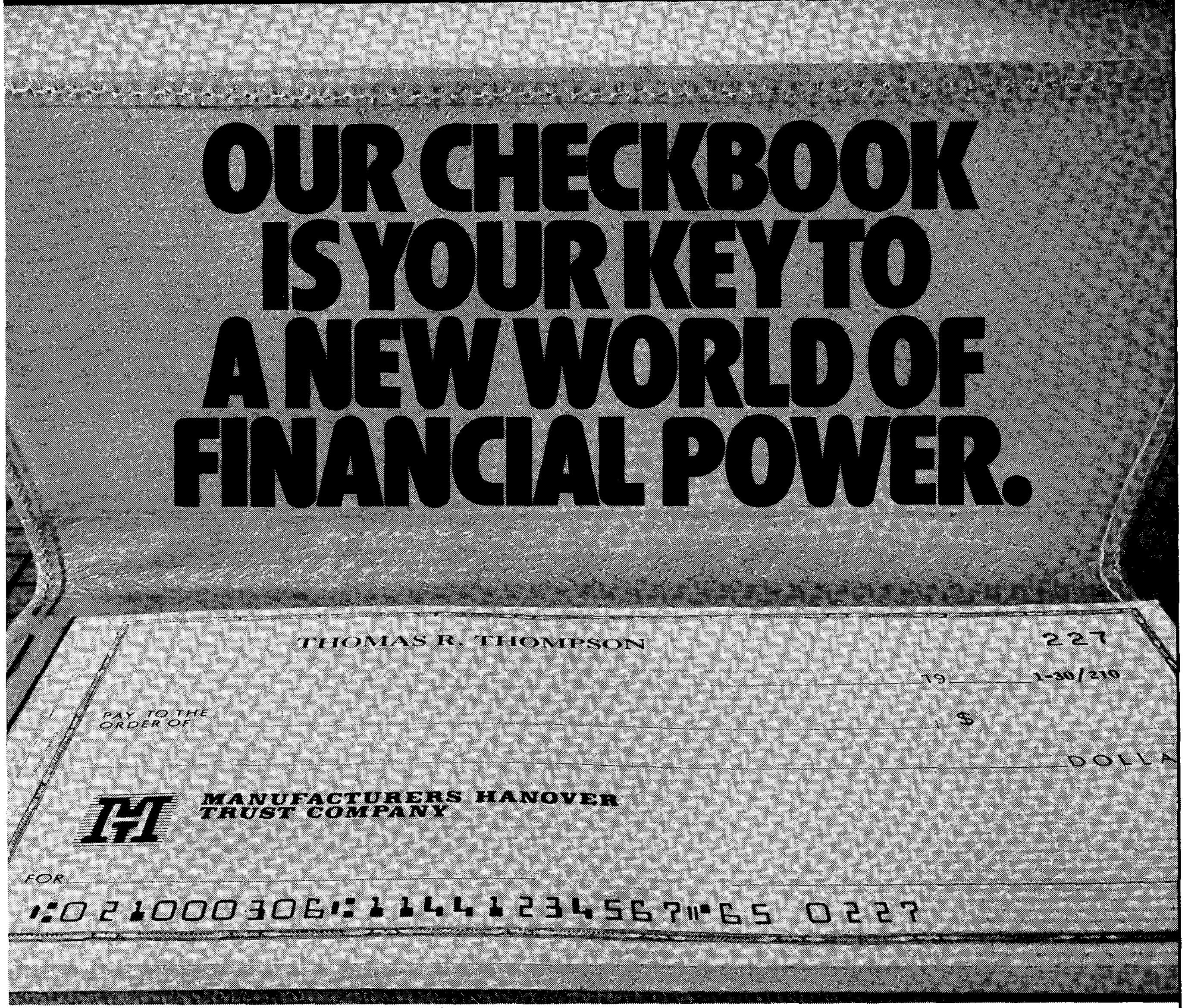
"I think it's interesting that this developer [worked with Manes]," complained one architectural expert. "The theater is in excellent condition and is one of the few atmospheric theaters left in America."

Gresser told *New York,* "Having been former deputy borough president was neither an advantage nor a disadvantage," and contended that the theater "is in terrible condition."

And Manes? "I wouldn't care if the developer were my twin brother. Larry Gresser as a developer has no weight before me in my position," he said. "First the project has to make sense."

Photographs: top left, Duncan Wagner; right, Wide World; bottom, Langdon Clay.

A Fact from Manufacturers Hanover: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The Bottom Line/Jack Egan

SMART BONDS

Reading the Interest Rates

THE NEXT TIME AN INTERNATIONAL ECOnomic summit meeting takes place, investors should remember to run for cover. While the recent Williamsburg conference was ending with a carefully engineered display of harmony between seven heads of state, the financial markets were rendering the leaders' expressions of cautious optimism hollow.

A key concern at the meeting was the need for lower United States interest rates. But rates in this country were moving up even as the summit took place, and have moved even faster in the past week. The dollar, widely perceived to be overvalued, has continued to gain strength, putting more strain on the fragile international currency-and-trading system. Even President Reagan's promise that a strong economic recovery in this country will pull the rest of the world out of its recession is now questionable, since the latest rate spurt, spurred by the Federal Reserve, threatens to stall the rebound.

For the investor, the renewed rise in rates raises questions of strategy: Have we seen the low in interest rates for this cycle? And if so, is it time to get out of the bond market? Or is the current jump only a temporary phenomenon, reflecting an effort by the Fed to cool down an accelerating recovery fueled by its own easy-money policy, so that rates can drop later in the year?

As usual, the experts disagree about the best course to take. Analysts who follow the markets in taxable government and corporate bonds are advising their clients to move out of long bonds and into securities with a shorter maturity. But investors looking for tax-free income are being told that now is a great time to buy long-term municipal bonds, since yields are once again hovering around 10 percent.

"There are increasing risks in holding long-term bonds," says Lacy Hunt, chief economist at C.M.&M. Corporation, a government-securities firm. But Thomas Sexton, First Boston's managing director in charge of the municipal-securities area, says his market has "become more attractive now that double-digit yields are once again available for investors seeking tax-free income."

The divergence of views has to do wit different supply-and-demand trends i the two markets, and with the substanti difference in rewards available to investors—particularly those in very hig tax brackets. For someone in the 5 percent bracket, for example, a 10 per cent tax-free yield equals a 20 percen taxable return. If the investor holds o to the bond for a number of years the interest he will be getting shoul compensate for any loss on th bond if it is sold before it matures Potential trading losses may be a bigge issue for buyers of taxable bonds.

Prices for bonds move up when interest rates decline, and drop when rate rise. A look at the accompanying tabl shows what has happened to interes rates over the last twelve months:

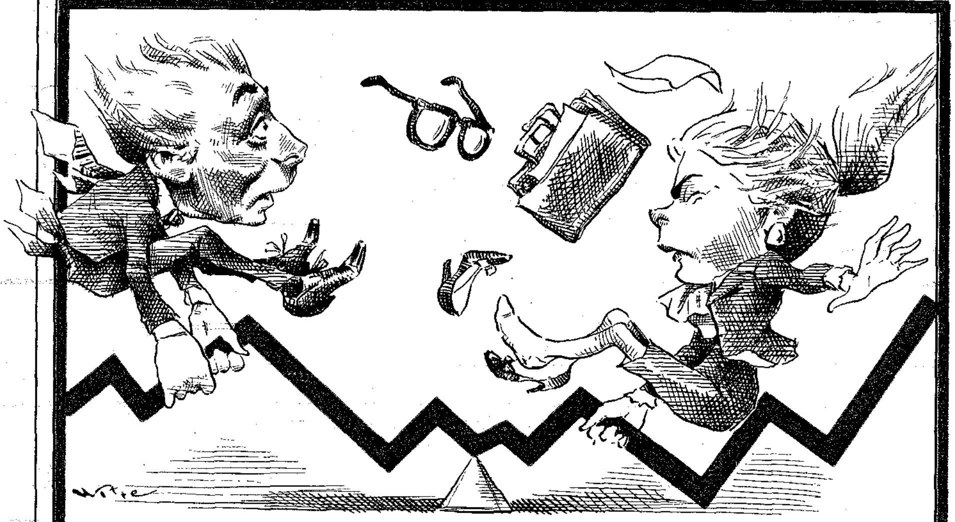
Rates declined sharply through mos of 1982, and continued to drop durin the first five months of this year, thoug at a slower pace. But in the last month most rates have moved up. Treasury bond and treasury-bill yields are mucl higher than they were a month ago, an higher than when the year began.

The rate on tax-free municipals, however, is somewhat below what it was a the beginning of the year. ("While overall rates came down, tax-free yield came down even more," notes Sexton. But the increase in tax-free yields ha been particularly steep in recent week

In the shorter maturities, rates hav gone up significantly. The available rat on six-month bank savings certificates i up about 37 basis points (a basis point i one one-hundredth of a percent), whil the yield on money-market funds is actually lower than it was a month ago.

The municipal-bond rates have fluctuated as a result of some special factor including new offerings, large re-fundings, and the July 1 deadline for th registration of all newly issued municipal securities. Originally, that deadlin was set for last January 1, and a flood c new tax-free offerings came to marke last October, November, and Decembe causing yields to jump. Following th flurry, rates in this sector dropped.

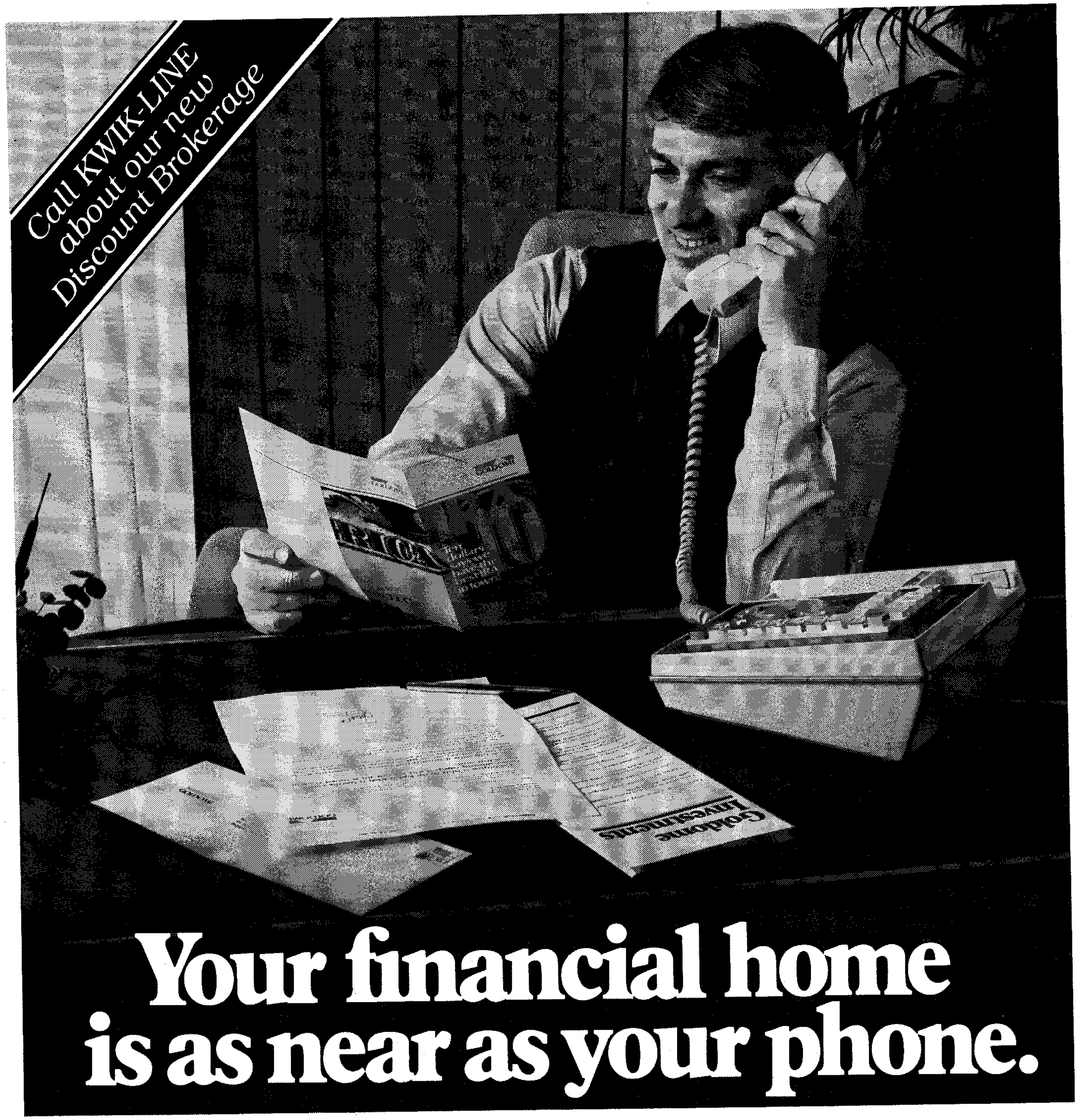
The registration requirement is designed to prevent the possible use o municipals as a means to dodge inheritance taxes or as a way for organize crime to launder illegal profits. Municipals issued before the July 1 deadlin continue to be bearer bonds—meanin they can be transferred just like cash without record-keeping. And one reason for the surge of new issues las



The Interest-Rate Seesaw

	June 7, 1983	May 6, 1983	Dec. 31, 1982	June 7, 1982
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
3-month treasury bill	8.80	8.08	7.89	12.15
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Municipal bond	10.41	9.65	10.86	13.46
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Donoghue's Money Fund 7-day average	7.79	7.90	8.10	12.94

Illustration by Michael Witte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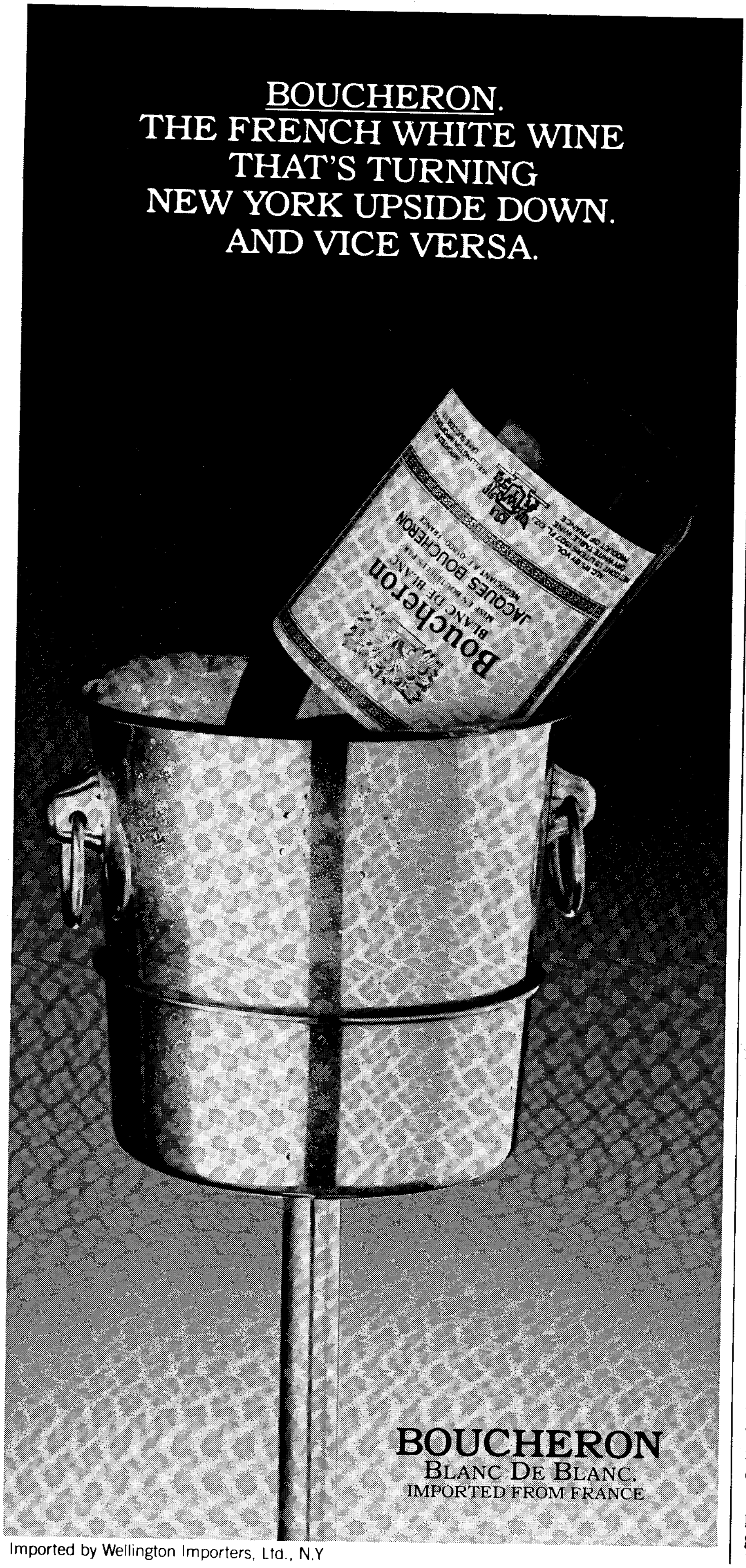
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fall was that this feature would make them more desirable to some investors than bonds that will be registered.

Nevertheless, the extension late last year of the registration deadline to July 1 triggered another spate of offerings, though the latest wave was smaller than last year's. But this increase in the supply of tax-free bonds again boosted yields in recent weeks. Investors can currently get high-quality issues for a mouth-watering yield of 9.75 percent, tax-free. And there are some A-rated issues with a 10.50 percent return.

Even if yields on taxable bonds keep rising in coming months, there is a chance that municipal-bond rates will come down when the supply of offerings shrinks. "My belly tells me that interest rates on municipals are going to fluctuate between 9 and 10 percent for a while and that we are right now at the high end of the band," says James Lebenthal, chairman of Lebenthal and Company. The higher rates now available are also stimulating demand. "We have seen a pickup in retail buying of municipals over the last few weeks as the perception sinks in that double-digit tax-free rates have returned," says Jean Rousseau, director of Merrill Lynch's municipal-securities division.

It's harder to forecast how much interest rates will go up in the coming months. The latest boost seems to have been helped by the Fed, following an explosion in the growth of the basic money supply (currency in circulation and money in checking accounts) last month, which set off fears of a new round of inflation. Despite this liberal injection of funds into the banking system, rates went up instead of down over the last few weeks as investors lost confidence in the Fed. The current attempt by the Fed to rein in money growth may be too little too late. "The Fed is in a no-win situation as long as the government continues to run such enormous deficits," says Bankers Trust's chief money-market economist, Alan Lerner.

Congress and the president remain paralyzed over how to reduce the federal deficit, estimated at over $200 billion for the current fiscal year. And the economy is rebounding more strongly than expected, leading to a growth in private credit demand that is colliding with the government's financing needs. "Even if the Fed now does something to tighten monetary policy, they will probably err on the side of ease," says Lerner. Only a decisive move to raise rates at this point, risking a new slowdown in the economy, will forestall a bigger increase in interest rates later in the year and a new round of inflation in 1984, Lerner believes.

And C.M.&M.'s Lacy Hunt is equally pessimistic. "It's the same old stop-and-go monetary policy we've seen since the 1960s," he says. ■

The City Politic/Michael Kramer

WHAT A JUDGE CAN DO

Fuchsberg's Legacy

IN THE BEGINNING, THE BIG SHOTS booed. The major bar associations opposed him; the leading newspapers joined in. That was ten years ago, when Jacob Fuchsberg first ran for the state's Court of Appeals, New York's highest judicial tribunal. Fuchsberg lost that race but ran again the following year and won. Last month, after almost nine years on the bench, he stepped down, a victim of the mandatory-retirement age of 70. Fuchsberg proved to be an exceptional jurist, a fact recognized two years ago when the American Trial Lawyers Association rated him the outstanding state appellate judge in the United States.

Fuchsberg's story is interesting for both the law he made and the fact that he came to make it at all. The legal profession in New York—and almost everywhere else—is too often controlled by an old-boy network (women need not apply) that perpetuates a system few laymen respect, especially those who have encountered it as a civil litigant or criminal defendant.

Fuchsberg was not of the mold. As a lawyer, he was celebrated for achieving staggering recoveries for his clients in accident cases. But, to use Fuchsberg's words, the establishment bar—which pretty much controls judicial selection at the higher levels—is "snobbish toward those of us who earn our living defending the average man accused of a crime or the innocent victim of a product that was poorly manufactured. We're called ambulance chasers, and the big bar groups have never felt that our type should be on the highest courts."

On the bench, Fuchsberg was an unabashed liberal, and a scholarly and articulate one as well. For a long while, as the New York Court of Appeals followed the national conservative trend, Fuchsberg was heard most often in dissent. Gradually, though, he persuaded his brethren to support his views, and more than a few of the court's most celebrated recent decisions are, by and large, the product of his handiwork. These opinions reflect Fuchsberg's practical knowledge of how the court system really works—a view too few other high-ranking judges ever get, because they have never practiced law in the pit, at the supermarket level of the criminal-justice system. Two cases reveal Fuchsberg's philosophy—which is now the law in these parts.

Closing arguments: *Jacob Fuchsberg in his office.*

In its most important work involving the rights of criminal defendants, New York's top court has moved far beyond the rest of the country in providing counsel for those who come to court without a lawyer. "Before we stepped in," says Fuchsberg, "the law already said that a defendant had to be offered counsel if he didn't have representation or couldn't afford it. In practice, that offer was little more than ritual. Judges sloughed it off, and many defendants carried on their own defense, almost always to their detriment. Any lawyer knows that defending yourself is just about the most foolish thing you can do, even if you're a lawyer yourself. Now, in New York, a judge has an affirmative obligation to go beyond the ritual offer and explain to a person just how foolish he is if he proceeds as his own counsel. The judge really has to work at it, and it's remarkable how often in the past, without the judge actively stepping in, people just went off on their own." And got clobbered.

In another case that has moved New York out front, Fuchsberg gave employees without contracts job security they hadn't had before. Most people work without the benefit of union membership or civil-service status; they are hired on an "at will" basis. This means that a person continues to work at the sufferance of his employer. He can be fired at any time without explanation. "Typically," says Fuchsberg, "large companies that are eager to avoid having their employees unionize give their new workers a nice booklet when they first come to the job. It will talk about how good the company is about not firing indiscriminately and how they will go to great pains to rehabilitate an employee if he isn't shaping up. Nothing in fact is *promised,* but it sounds good. Too often, though, when the ax falls, all the nice talk means nothing. And too often such firings are arbitrary."

To correct this situation, Fuchsberg envisioned an implied contract in such company booklets. The effect has been to provide employees without contracts the same kind of protection against irrational firing available to union members and government employees. Fuchsberg won't confirm it, but it is known that he was alone after arguments were heard. However, he worked on his colleagues and brought them around. One can argue with the result—too often employees who *should* be fired can't be because "good cause" is hard to prove—but the fact that New York now sees things differently is testimony to Fuchsberg's persuasive powers. (In the end, however, this new law may become moot. "What I seem to have done," admits Fuchsberg, "is make a lot of business for the booklet writers. Seminars are being held all over on how to get around what the court has done.")

In one controversial area, Fuchsberg is still in the minority. He was the lone dissenter in the famous Levittown case concerning funding for public education. In large part, New York's public schools are paid for on the basis of prop-

Photograph by Alex Webb/Magnum.

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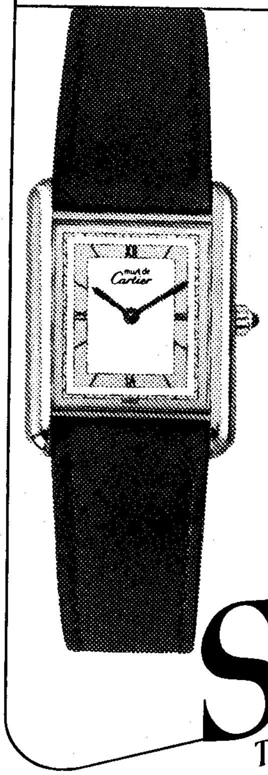

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erty taxes. This has meant that poorer communities, with lower property-tax revenues, haven't had the money for the kind of education offered in richer areas. In Buffalo, for example, kindergarten was abolished because the city didn't have the money. "What's more common," says Fuchsberg, "is that many communities can't afford the kind of enriched programs that cater to a child's special talents."

The lower New York courts declared the property-tax method of public-school financing unconstitutional. The Court of Appeals reversed those rulings, with only Fuchsberg seeing it the other way. "The state constitution," says Fuchsberg, "guarantees every child the right to a public-school education. The court held that that's all it meant, and that the issue was really economic, that a fundamental right was *not* in jeopardy. I read it differently. I think the constitution means either an 'equal' education or, at the very least, an 'education adequate for the times.'" As the public-school system deteriorates, there is little doubt the debate will continue to rage. And it is certainly well within the realm of possibility that Fuchsberg's view will eventually prevail.

Judges on the Court of Appeals are no longer elected. They are appointed by the governor from a list of nominees supplied by a screening committee. "It's really just as political as a straight election," says Fuchsberg. "The twelve members of the screening panel are appointed by the governor, the legislative leaders, and the chief judge of the state." Fuchsberg is right. Such panel members as former governor Malcolm Wilson and former New York City mayor Robert Wagner are good men, but they lack any special expertise in seeking out good judges.

As an alternative, Fuchsberg would like to see judges chosen by a "sophisticated electorate"—by lawyers. "Lawyers are the ones who know who among them are best qualified by temperament and knowledge to be the best judges," he says. "It's really a fairly small fraternity, and as with any group, a secret ballot among those who know the requirements will always yield the best people." It is a provocative idea, but one Fuchsberg offers with "great enthusiasm and no hope. Legislators who like to think of themselves as one day making it to the bench [in New York, it's called going to "your higher reward"] are not likely to choke off the political channels that might get them where they want to be." Well, it's still a good idea, the kind one has come to expect from Jack Fuchsberg.

Good-bye to a good judge—but keep watching. On the day after his retirement, Fuchsberg started a new law firm. He'll still be in court. ■

IN AND AROUND TOWN

By Ruth Gilbert

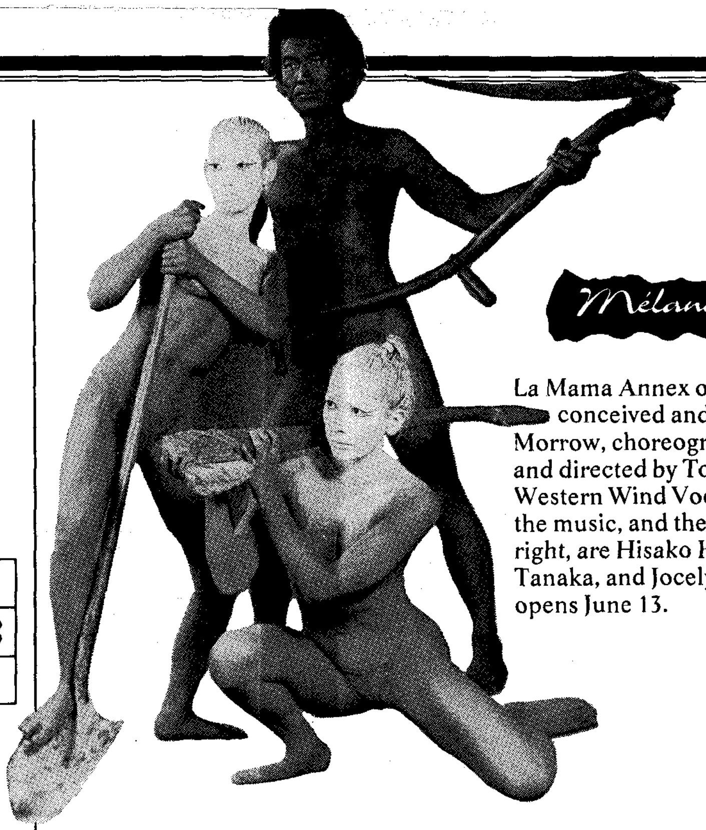
une 13 through 22

S	M	T	W	T	F	S
	13	14	15	16	17	18
19	20	21	22			

The Regency continues its series "Academy Awards Best Picture of the Year: 1928–1981," and June 16 through 18 you can see Rex Harrison and Audrey Hepburn in *My Fair Lady.* Festival of Fragrance Week is June 13 through 17: The 42nd Street Library lions will wear huge wreaths around their necks, and all Fifth Avenue will smell sweet as department stores sponsor fragrance events.

COMPANIONS
FOUNDED 1886

Best of Lester
lune 14 marks "A Salute to Richard Lester" at the Museum of Modern Art. Above, George C. Scott and Julie Christie in *Petulia,* being shown along with *The Knack, and How to Get It* and *Robin and Marian* throughout the day.

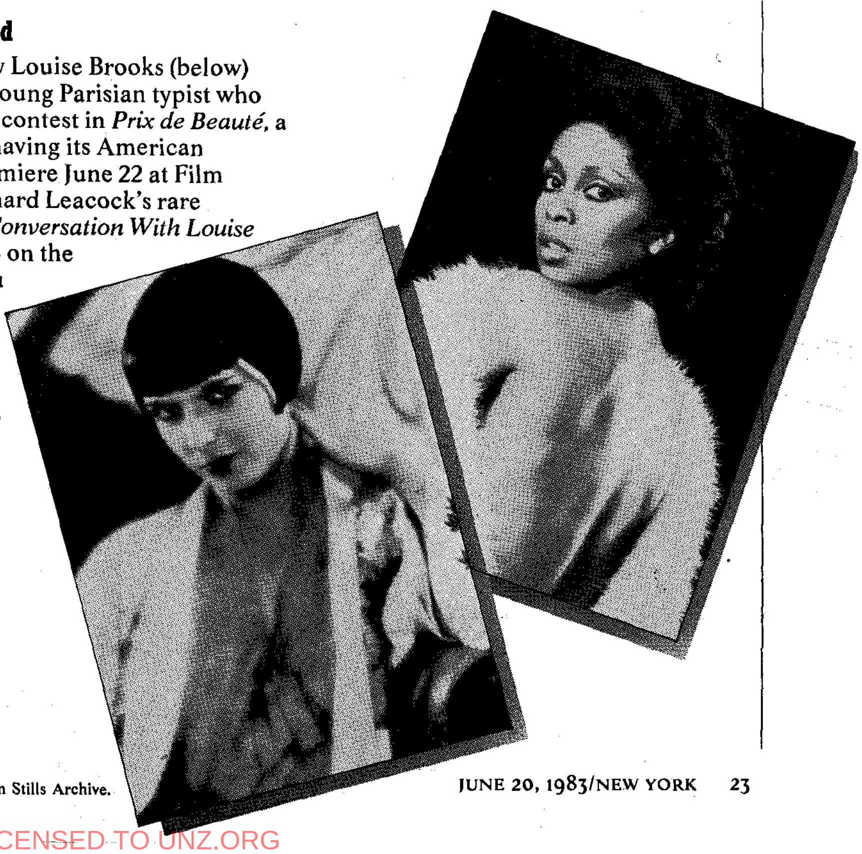


Mélange à Trois

La Mama Annex offers *The Light Opera,* conceived and composed by Charlie Morrow, choreographed by Min Tanaka, and directed by Tom O'Horgan. The Western Wind Vocal Ensemble provides the music, and the dancers, from left to right, are Hisako Horikawa, Min Tanaka, and Jocelyne Montpetit. It opens June 13.

Make Way for Penguins
Here are the scintillating stars of a Channel 2 special being shown June 22 at 8 P.M., entitled *King Penguin: Stranded Beyond the Falklands.* The documentary was created by Cindy Buxton and Annie Price, and has little to do with recent political events in the area.

Ladies Be Good
The legendary Louise Brooks (below) appears as a young Parisian typist who wins a beauty contest in *Prix de Beauté,* a 1930 feature having its American theatrical premiere June 22 at Film Forum 1. Richard Leacock's rare interview, *A Conversation With Louise Brooks,* is also on the program. Lola Falana (far right), the enormously talented favorite of Las Vegas, sings and dances at the Westbury Music Fair June 16 through 19, together with Flip Wilson. Call 516-333-0533 for ticket information.

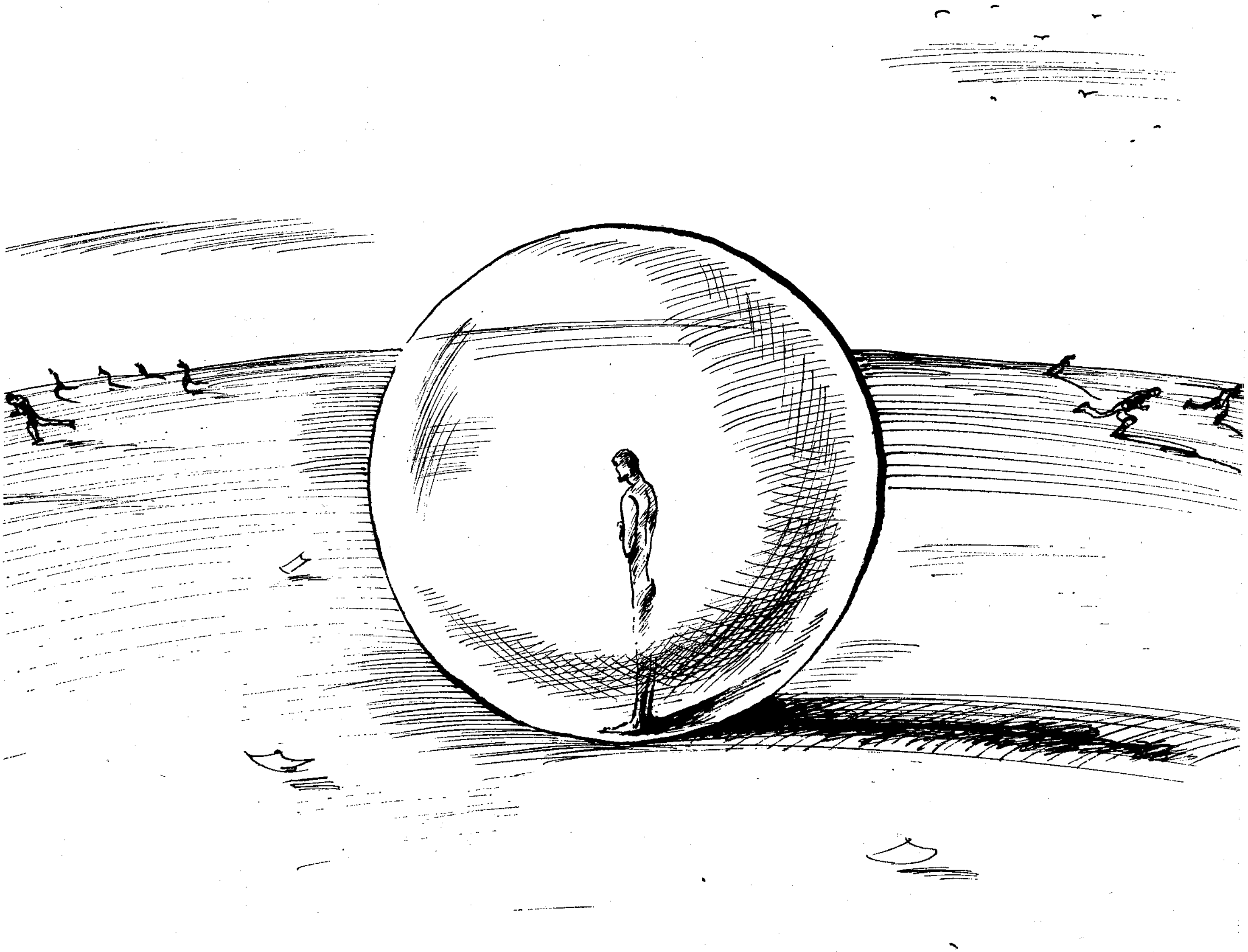


Photographs: top, Carol Rosegg; bottom left and center, Museum of Modern Art/Film Stills Archive.

New York

AIDS ANXIETY

By Michael Daly



ON A SUNDAY MORNING LAST WINTER, MODEL Susi Gilder flipped through a New York *Times* fashion supplement and came upon an advertisement that featured a friend who no longer looked like himself. The friend's name was Joe Macdonald, and once he had been one of the hottest male models in the business. Now the face was drawn. The athletic build had melted away, leaving his body thin and wasted. And as she studied Joe Macdonald's final appearance as a model, Susi Gilder caught a glimpse of the horror of an illness called AIDS.

"He looked very old," Susi Gilder remembers. "The eyes were just very sad."

Over the days that followed, everybody Susi Gilder encountered in the modeling world seemed to be talking about he photograph of Joe Macdonald. The gay men spoke of how errified they were of suffering a similar fate. She remembers, 'A lot said, 'I think I'm going traight. I think I'll try it again.' Then they said, 'You want to try it, Susi?' "

This spring, Joe Macdonald died. Susi Gilder's own misgivings about homosexuality had always been limited to a pang of regret upon meeting an attractive man who was not interested in women. She now began hearing women models who had shared this view say they planned to avoid using brushes belonging to makeup artists who were gay. After all, conjunctivitis was sometimes spread that way. Some makeup artists tried to reassure the models by saying that they soaked their brushes in alcohol.

When one model was greeted by a gay gentleman with a kiss on the lips, she ducked into he bathroom and washed out her mouth.

"Some of the models are paranoid," Susi Gilder says. 'They say, 'Don't kiss 'em.' They're joking, but not really."

Soon, even male models who had always been considered heterosexual became targets of this fear. One was a young man who had been recruited on the West Coast. He had a ong mane of brown hair and a Tarzan-like build, and when he arrived in New York he aroused the passions of women models more than any male model in Susi Gilder's memory.

"Everybody was saying, 'He's so cute,' " Susi Gilder remembers. "Everybody wanted him."

Then Susi Gilder began hearing some of the women suggest that the young model had been in New York too long for hem to be certain that he was still the strict heterosexual he had been in California. Although there was no evidence that his was indeed the case, the speculation caused a number of women to become fearful that the model's beautiful body might harbor the dread contagion.

"They say, 'How do you know? You don't know,' " Susi Gilder says.

At the end of last month, Susi Gilder's hairdresser showed her a newspaper article reporting that some doctors in the Bronx had come upon a case of AIDS that had been heterosexually transmitted. "He said, 'See, it's like herpes,' " she recalls. Susi Gilder says that while she still harbors no fear of being around gay men, she plans to have a discussion concerning monogamy with her boyfriend, Eddie.

"I'm going to beat Eddie and tie him up and say, 'Don't you dare,' " Susi Gilder says.

Acquired immune deficiency syndrome. At the Zoli modeling agency, on East 56th Street, and in the cubicles of the Everard Spa, on West 28th Street. Backstage at the Metropolitan Opera and in the locker room of the 6th Precinct station house. At an advertising agency off Eleventh Avenue and in the cellblocks at Auburn prison. Everywhere, talk of AIDS is erupting into conversations. One moment there is idle chatter about the Yankees or the new Lucas film. And then, suddenly, fear and reason are grappling with the specter of this fatal illness for which there is yet no cure.

Fear says that the number of cases is doubling every six months. As of May, there were 722 cases in this city. In two years, that number might reach into the thousands.

Reason says that AIDS has not broken out of the primary risk groups to a significant degree. A recent count showed that 72 percent of the victims were male homosexuals. Another 17 percent were intravenous-drug users. Just 4 percent were Haitians. And 1 percent were hemophiliacs.

Fear says that a 26-year-old sanitation worker in the Bronx came down with AIDS without any clear link to a risk group. Three women have also fallen ill for no known reason. Other victims include 25 city youngsters who apparently had infected mothers, eleven women who had sexual relations with members of a risk group, and ten people who received transfusions of blood that may have been tainted.

Reason says that AIDS appears to be the work of an infectious agent that can be transmitted sexually, perhaps by blood, or by contact between parent and child. There is no evidence that AIDS can be spread by casual encounters or through the air. And in the two years since the disease was first officially reported, not a single health-care worker has caught the illness from a patient.

> **One moment there is idle chatter about the Yankees or the new Lucas film. And then, suddenly, fear and reason are grappling with the specter of this fatal illness for which there is no cure.**

Fear says that AIDS may lurk inside a victim for from six months to two years before the onset of symptoms. And during this time the victim can infect others. An airline pilot who shuttled between New York and Los Angeles apparently passed the illness on to four lovers in each city. In a three-month period, all eight lovers died.

And reason says that those who are not in fact seriously threatened should not let panic add to the sufferings of those who are already affected by the disease itself. Not one of the hundreds of doctors who are studying AIDS has suggested that we are facing some twentieth-century version of the Black Death. Yet, as imaginations have become infected with fear, paranoia, and superstition, AIDS victims have been fired from their jobs, driven from their homes, and deserted by their loved ones. Any homosexual or Haitian has become an object of dread. And New York in 1983 has become a place where a woman telephones Montefiore Medical Center and asks if her children should wear gloves on the subway.

ONE OF THOSE WHO WITNESSED THE FIRST STIRrings of this fear was a 28-year-old AIDS victim named Michael Callen. He comes from a section of Ohio where homosexuality is considered at best a crime against nature. He was raised a Methodist, and he sang in the church choir. He remembers that he often prayed for relief from his sexual urges.

"I was tortured over my gayness," Callen says. "I used to pray, 'Please, if you'll just take it away, I'll be wonderful.' "

There was no divine intervention, and Callen began reading all he could about sex. One writer suggested that homosexuals tend to congregate in bowling alleys. "I started driving around to every bowling alley I could find, all to no avail," Callen says. When he was seventeen, he traveled east

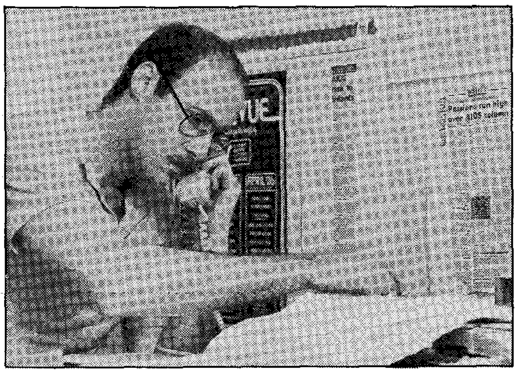
istration by Eugene Mihaesco

to pursue a singing career. After an audition, he needed to use a rest room. The nearest facility was full, so Callen went to the one on the floor above. He saw a group of men lounging by the stalls for a purpose he intuitively understood.

"I thought, 'I am home, there are others like me,' " Callen says.

Over the next year, Callen pursued his sex life in toilet stalls, referred to as "tearooms." He remembers, "It was smelly and sordid and dirty, and I thought, 'This is my life.' " One day, a man slipped Callen a note written on a sheet of toilet paper. The note asked if they had met at the baths. Callen took another sheet of toilet paper and scribbled a message asking, "What are the baths?" The man wrote back, "Are you serious? Meet me outside."

The medical charts of the men in the city who frequented the baths began to read like something out of Biafra.



Working at the Gay Men's Health Crisis.

Soon, Callen was going to the baths every other day. There were no windows. There were no clocks. There was no music. There was only continuous, impersonal sex, often with men whose early lives had been as tortured as his own. "I was lonely and horny," he says. "I was going to prove my parents wrong." He had sex with hundreds of men before he had his first romantic affair, a passionate relationship with a police officer that shattered after a year. On a Christmas Eve, Callen ended up back at the baths, singing carols.

During his encounters at the baths, one infection after another invaded Callen's body. He then passed the infections on to other men, who in turn passed them on to still others. The medical charts of the men in the baths began to read like something out of Biafra. In 1979, Dr. B. H. Kean, of New York Hospital–Cornell Medical Center, called the baths a public-health threat. Kean wrote, "The patient would be treated for a second, third, fourth, and fifth time. . . . The patient has been infected again and again on a monthly basis." The baths stayed open. And whenever Callen fell ill, there was always a pill or a shot that would allow him to return to the cubicles.

Then out of the swarm of microbes there appeared something that eluded all the medications and was able to subvert the trillion-plus cells of the immune system. This was most probably a virus, bits of DNA coated with protein. While Callen coupled in the baths, the bits of DNA slipped into his blood cells and took over the reproductive machinery. More bits of DNA were produced, and more cells were invaded. After a time, Callen's immune system became a junkyard. He began suffering fatigue and swollen glands. Finally, in December of 1981, he went to Dr. Joseph Sonnabend for a blood test.

"He said, 'You are immune-deficient,' " Callen remembers. "I said, 'What does that mean?' He said, 'Nobody really knows.' "

AND SO, A DECADE AFTER FLEEING A PART OF Ohio where homosexuality is seen as a spiritual sickness, Michael Callen found himself alone in an apartment in New York with a physical sickness that threatened to kill him. He remembers, "I called my parents and said, 'I'm going to get cancer.' It was like a death sentence. I was just waiting to die." The federal Centers for Disease Control reported at one point that some homosexual AIDS patients had listed more than 1,000 sex partners. Callen sat down and began to compute his own total.

"I was thinking maybe a thousand, and then I was thinking, no, it can't be," Callen remembers. "Lo and behold, it was more."

As news of this illness spread, Callen noticed that many of his friends no longer greeted him with a kiss on the cheek. When he took a French fry off a friend's plate, the other man left the rest of them untouched. A few sought Callen out and asked if some small malady was by any chance an early sign of AIDS. "At first, people would be real nice and say, 'Oh, how are you?' " Callen says. "Then they would say, 'Could you look at this little sore?' "

A slight fever or a bit of congestion was enough to send hundreds of others to physicians. A number of homosexuals consulted Dr. Kean. He recalls, "They say, 'What can I do?' I say, 'The best thing to do is get married.' " Other panicked men filled the West 57th Street office of Dr. Dan William. Usually, the complaint turned out to be just a cold or a touch of flu that served the patient with a warning to stay out of the baths and the other places of random sex.

"I'd rather have a patient who is a little panicky or neurotic and is also alive five years from now than to have somebody who has his head in the sand and dies," William says. "You can treat panic and neuroses."

Then, in greater and greater numbers, there were the ones who came into the office with a symptom that was more than just a scare. Many said they had spent considerable time in the baths. Others said they pursued quiet lives with few sexual adventures. For them, AIDS may have been less the result of an unfortunate life-style than of unfortunate luck. William would tell the patient to eat intelligently, avoid alcohol and drugs, refrain from smoking, and keep away from crowded places where he might pick up infections. There was no treatment for the disorder itself, and all William could do was watch the patient's immune system disintegrate.

"People say, 'Give me a pill, give me a shot, make me better,' " William says. "People believe there is a simple answer for everything. People are very naïve."

After being diagnosed, one 24-year-old AIDS patient was driven from his family's home and left to live on the street. Another was evicted by his lover and forced to sleep in hallways while he had a fever of 104 degrees. When one patient died, his family refused to claim the body. A patient named Arthur Felson was fortunate enough to have a friend who stuck by him. Then the friend saw an erroneous report on television that the illness could be spread by everyday household contact. Terror of the disease apparently drove the friend to commit suicide.

"I just couldn't shake him out of it," Felson says.

In many hospitals, AIDS patients were placed in isolation. Nurses entered the rooms wearing gowns and gloves. A number also wore surgical masks. At the Veterans Administration Medical Center on First Avenue, some of the staff were reluctant to bathe AIDS patients. Others had to be prodded to change the beds. One patient at Bellevue Hospital heard a knock and opened his door to discover that somebody had left his food tray on the floor and then fled. A patient at another hospital was told by his doctor that he could leave

Photograph by Joe McNally/Camera 5.

nd go home to die, but was unable to find a housekeeper who as willing to risk exposure to AIDS.

At Lenox Hill Hospital, a nurse named Deborah Curran oticed that some of the technicians avoided drawing blood om AIDS patients. “A lot of times, they say, ‘I can't get it.’ lot of times, they don't even try, and then the doctor has to o it,” she says. Curran herself felt the fear of contagion for e first time in her five years as a nurse when she was asked remove an intravenous tube from a young man with AIDS.

“I didn't even breathe until I walked out,” Curran says. “I alked in, and he was staring right at me, watching every ove I made. I said, ‘I'm going to take out your IV,’ and he id, ‘Okay.’ That was the only thing I said. I didn't want to y anything else and have to breathe in.”

AT ST. VINCENT'S HOSPITAL, A STUDENT NURSE named Claudia Cozzi was assigned to a ward that housed as many as seven AIDS patients at a time. During one shift, another student accidentally stuck herself with a needle that had een used on one of the AIDS patients. Cozzi describes the oments that followed as “pandemonium.” The student was iven a gamma-globulin shot, and then there was nothing do but wait two years and see if she had contracted the illess.

Reassuring herself that no health-care worker had yet aught AIDS from a patient, Cozzi fetched ice packs for some nd went to the cafeteria with special food orders for others. ften, she just stood by a bed and listened to a patient talk. any spoke of their families. Others said they wished they ad not been homosexual. Some refused to eat, and said they ould rather kill themselves than continue to suffer. A few ied to deny they were ill. They got out of bed and smoked igarettes and wrote letters and made telephone calls until ey were too weak to move.

“They get a daily weight check, and they just waste away,” Cozzi says. “They all know the outcome. That's the trouble. They know they're going to die.”

One afternoon, Dr. Joyce Wallace, of the AIDS Foundation, sent Cozzi to the Federal Express office on Seventh Avenue with a padded envelope containing three biopsies. When the clerk saw the letters “AIDS” in the return address, he froze. He asked Cozzi to empty the envelope, and she pulled out the three test tubes. “He said, ‘Oh my God, this is what everyone's talking about,’ ” she remembers. “I said, ‘Relax, I'd be the first one to get it between the two of us.’ ”

Sent to the main office, on Eleventh Avenue, Cozzi presented her package to a supervisor. She remembers, “He said, ‘Oh, you're the one who's got AIDS.’ There were ten people in the room, and everybody shifted to the side like I had leprosy.” The supervisor picked up a telephone and called the Centers for Disease Control in Atlanta. A moment later, he turned to Cozzi and said that the C.D.C. wondered how she thought the AIDS material should be marked.

“He wouldn't even let me touch the phone,” Cozzi says. “I said, ‘Label it “Cancer.” ’ ”

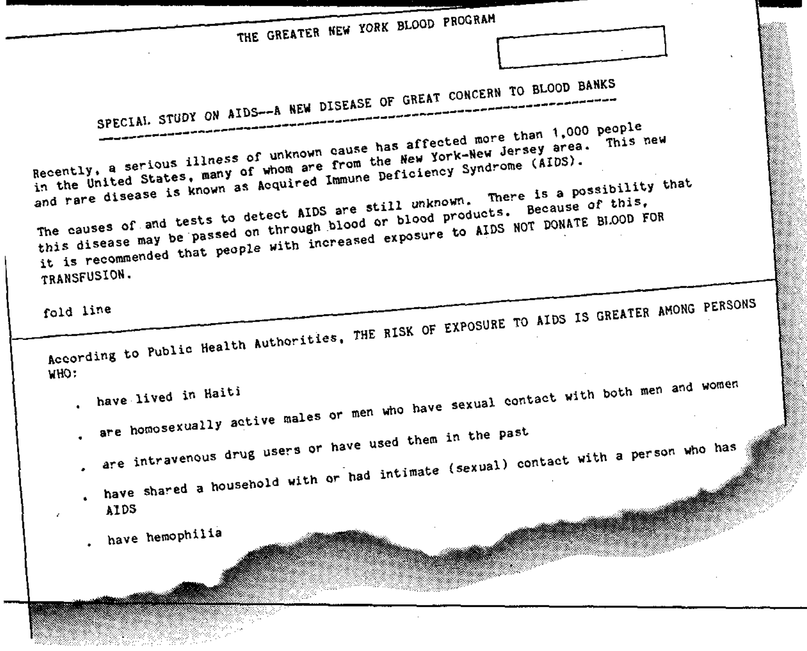
Hanging up the phone, the supervisor said the C.D.C. had determined that the material could be shipped if it was labeled as a carcinogen. “He said, ‘We'll put it in some extra boxes just to be sure,’ ” Cozzi remembers. Even after she put the test tubes in four boxes, Federal Express apparently had some difficulty convincing its workers to move the AIDS material any farther. The test tubes did not reach their destination for four days.

At the Greater New York Blood Program, the symptoms of AIDS were added to the screening questionnaire. Those who passed were then asked to disqualify themselves if they were members of one of the primary risk groups. This form was then folded three times, stapled closed, and coded with the type and character of the blood. Later, a lab technician studied the form, and any blood then deemed potentially hazardous was set aside for research. Still, even with all the precautions, even with the odds of contracting AIDS from contaminated blood at less than one in a million, worried calls kept coming into the office of the facility's medical director, Dr. Robert L. Hirsch.

“We get calls from just about every walk of life,” Hirsch says. “You've got to waffle. There's little you can tell them. There's so little we know.”

Even with the odds f contracting AIDS from contaminated lood at less than one in a million, worried alls kept coming into the office.

A new addition to the standard screening form.



THE GREATER NEW YORK BLOOD PROGRAM

SPECIAL STUDY ON AIDS--A NEW DISEASE OF GREAT CONCERN TO BLOOD BANKS

Recently, a serious illness of unknown cause has affected more than 1,000 people in the United States, many of whom are from the New York-New Jersey area. This new and rare disease is known as Acquired Immune Deficiency Syndrome (AIDS).

The causes of and tests to detect AIDS are still unknown. There is a possibility that this disease may be passed on through blood or blood products. Because of this, it is recommended that people with increased exposure to AIDS NOT DONATE BLOOD FOR TRANSFUSION.

fold line

According to Public Health Authorities, THE RISK OF EXPOSURE TO AIDS IS GREATER AMONG PERSONS WHO:

- have lived in Haiti
- are homosexually active males or men who have sexual contact with both men and women
- are intravenous drug users or have used them in the past
- have shared a household with or had intimate (sexual) contact with a person who has AIDS
- have hemophilia

OVER AT THE EMERGENCY MEDICAL Service, officials began preparing a memorandum advising ambulance medics to wash down any equipment that came in contact with somebody who might have AIDS. There was also talk that the city was considering the purchase of “S-tubes” that would protect those who had to perform mouth-to-mouth resuscitation. An emergency medical technician named Eileen Sullivan read a pamphlet on AIDS and began using disposable gloves when she encountered somebody who was bleeding. If a call involved somebody she suspected was gay or a junkie, she threw out any of the cheaper equipment she had employed. She soaked everything else in alcohol for the rest of the day.

“We're very paranoid about it,” Sullivan says.

In the 6th Precinct, a young police officer found herself growing frightened as she assisted a homosexual who had injured his head in a fall. She cradled the man's head in her hands and attempted to slow the bleeding with a wad of napkins. She remembers, “At first, you feel itchy. The blood was the same color red, but I thought, 'Oh, wow, I wonder if this guy's got it.' Then I thought, 'Oh well, I can't let this guy bleed to death.' It was like a leper or something. You don't treat people like that, but the fear is there. I found myself scrubbing with peroxide."

During another tour, the officer arrested a man who had stolen some enamel plates from an antiques store in Greenwich Village. On the way to the station house, she rode in the backseat with her prisoner. She recalls, "He said, 'I've got AIDS.' I said, 'Gee, I'm sorry to hear that, but I'd think you'd find a better way to spend the rest of your time.' He said, 'I need the money. I have a date tonight.' " Later, hearing that the thief had AIDS, the shopkeeper decided to drop the charges.

AND AS A MEDICAL TECHNICIAN REACHED FOR gloves and a cop scrubbed with peroxide, there was still no word of a cure. The casualties were limited to a few hundred homosexuals, junkies, and Haitians, and the government seemed reluctant to fund research. Dr. Linda Laubenstein, of New York University Hospital, says, "Don't say there wasn't enough money; say there wasn't *any* money." As the threat grew and the number of victims topped 1,000 nationwide, the U.S. Public Health Service suddenly called AIDS "the number-one priority." The National Institutes of Health and the federal Centers for Disease Control put up $14.1 million for research in 1983 and pledged another $16.7 million for the next year.

At the AIDS Foundation, virologist Dr. Joseph Sonnabend suggested that the syndrome was the result of repeated exposure to a common virus, such as cytomegalovirus or Epstein-Barr virus. At New York Hospital, Dr. B. H. Kean theorized that AIDS was the work of a virus that had mutated into a more virulent form as it was passed rapidly from host to host. At Downstate Medical Center, Dr. Sheldon Landesman said that some scientists were speculating that a new virus might have been introduced from equatorial Africa or some other remote part of the world. At Harvard University, researchers pointed to the human-T-cell-leukemia virus.

In the hospitals, physicians tried to fight the illness wi chemotherapy, bone-marrow transplants, interferon, and filtering of the blood known as plasmapheresis. Nothir worked, and the number of victims was growing every fe hours. Twelve of Dr. Dan William's patients died. Up Westchester Medical Center, a neurosurgeon named Thom Lansen removed a brain abscess from a 29-year-old AI patient only to see a second abscess develop a week late Lansen went home that night saying he wished he did n have to operate on an AIDS case ever again.

"None of these people are getting better," Lansen say "You can't help feeling that the operations we are doing a futile, but you have to try."

Four inmates contracted AIDS at Rikers Island. Three die at Auburn prison, and 100 inmates there went on a hung strike demanding that all homosexuals be banned from th kitchen. The state correction officers asked for protecti masks and called for the isolation of all prisoners with AID

After two members of the Metropolitan Opera compar contracted the illness, baritone Gene Boucher drew up a fli listing the symptoms of AIDS. The flier was distributed by th American Guild of Musical Artists, and a copy was posted the New York City Ballet. Some stationery stores bega stocking AIDS cards. The outside of one card read, "Sic While you are getting well . . ." The inside read, "Make a li of all the people you've infected."

At the city Bureau of Preventable Disease, the telephon began ringing as many as 50 times a day with inquiries fro fearful citizens. One caller was reassured that mosquitoes a not known to carry AIDS. Another was told that there is n reason to fire a maid simply because she is Haitian. On doctor who works at the office was stopped by a neighbor wh wanted to know if it was still safe to visit Greenwich Villag Another neighbor asked if she should worry about workin with a homosexual.

And there were a thousand other stories of fear. Dr. Jame Oleske received a call asking if it was risky to invite homosexual relative who had AIDS to a christening. Th widow of musician Charles Ming found herself wondering if she shoul continue to swim in her building pool. "When I was growing up, poli was still killing people, and mothe wouldn't let children swim in pools, Susan Mingus says.

At St. Vincent's Hospital, Dr. Joyc Wallace was called by a Wall Stre firm that had an employee who ha AIDS. Wallace remembers, "The said, 'Everybody is hysterical. He say he has AIDS. Other people don't wa to work with him. How do we prote ourselves.' I said, 'Don't sleep wit him, and don't share a needl with him.' "

On Long Island, a woman confide to a close friend that her husband ha come down with AIDS. Suddenl none of the neighbors wanted the children to play with the woman daughter. The friend pressured th woman to take the daughter out o school. The sanitation men refused t pick up the woman's garbage. Sh finally called the Gay Men's Healt Crisis and asked a psychotherapi named Diego López for help. Lópe served as a marine in Vietnam, an the woman's tale reminded him of th reaction of people in combat.

"When people are afraid, they cre

As the threat grew and the number of victims topped 1,000, the United States Public Health Service called AIDS "the number-one priority."

bernette
350 Fifth Avenue, New York, N.Y. 10001

Model Joe Macdonald in his prime (right) and near the end.

Photograph, right: Bill Haywar

ite horrible things in their minds that don't exist," López says.

Back in Manhattan, a health fair that planned to offer xaminations for AIDS was bounced at the last minute from .S. 41. The school-district superintendent expressed fears hat the cafeteria would be contaminated. The fair opened at nearby community center. One woman came in and asked f her daughter was in daner of getting AIDS by atending a synagogue with omosexuals.

In midtown, advertising xecutive Karen Smith ound herself discussing IDS with some colleagues ver lunch. The talk turned o symptoms, and someody remarked that one of he agency's employees ad come in with a reddish ash on his upper arms. omebody else said that he man had recently lost a ot of weight. It was also oted that the man had eveloped a persistent ough. And Karen Smith uddenly felt less than omfortable to be sitting ear the man's desk.

"I started getting kind of ervous when he coughed r cleared his throat," mith says. "I say to myelf, 'What could I be reathing?' "

A short time later, Smith vas required to go over ome work with the man. he remembers, "I had to tand close to this person, nd I said to myself, 'Keep alm. Even if he does have t, you're not in danger.' nother piece of me said, Run. Turn around now nd run. Just get away.' I held my breath and then told myself, Don't be ridiculous. This isn't going to help. You have to reathe sometime.' Then I turned away and took a breath ehind me."

Invited to testify on the illness before a legislative hearing, Callen was told, "Don't bring any AIDS patients."

AIDS patient Michael Callen (right) with Richard Dworkin.

On another day, Smith went out to lunch with a friend who s homosexual. When it came time for dessert, they decided o split a piece of cheesecake. Smith assumed that the waitress vould bring the piece on a single plate. The waitress instead ut the piece in half and served it on two plates. "When we rdered, I didn't think twice," she says. "But as I ate I thought, Oh my God, I'm so relieved. He could be infected.' Then I aid, 'Oh, come on.' You're at war with yourself."

Eventually, Smith discussed her anxieties with her psychonalyst. During the session, the psychoanalyst handed Smith copy of a newsletter concerning AIDS. "My shrink said she's ating home a lot more. She's worried about AIDS, too," Smith emembers.

THE DEATH TOLL IN NEW YORK REACHED 288. This included a prominent Brazilian fashion designer named Marcus Gonçalves. Yet there are still crowds at the baths, which some New York doctors believe helped spread acquired mmune deficiency syndrome in this city. Here men lounge vith towels wrapped around their waists and slip into cubiles for sex whose hazards Dr. Dan William compares to driving a car at 120 m.p.h. while inebriated. At the Everard Spa, owner Irving Fine reports that business is down just 10 percent.

"You lost your business people, your married men," Fine says. "And you can't blame them."

At the East Side Sauna, on 56th Street, the crowds tend to dwindle when AIDS is in the news. Then, after a few days, the men drift back. Manager Jim Schwartz says, "Certain people, when you start to talk about it, they leave. They want to be as ignorant about it as they can." Schwartz now supplies prophylactics and uses a stronger germicide on the tiles.

"I know it won't do a hell of a lot, but you do what you can," Schwartz says.

Then there are the brothels, and the swingers' clubs, such as Plato's Retreat. There are doctors who feel that the sex that occurs here may soon prove to be as deadly as that in the baths. Dr. William says, "You can be absolutely certain the single swingers will likewise be affected by AIDS. It's just a question of time. It's just a question of the right person with the infectious agent. And then it's just a jump into mainstream America."

Among those who now feel safe is model Susi Gilder. Over a gulf-shrimp dinner at the Texarkana restaurant, on West 10th Street, she extracted a pledge of monogamy from her boyfriend, Eddie. When Susi made a visit to the ladies' room, Eddie said, "I've been reformed by the Black Death."

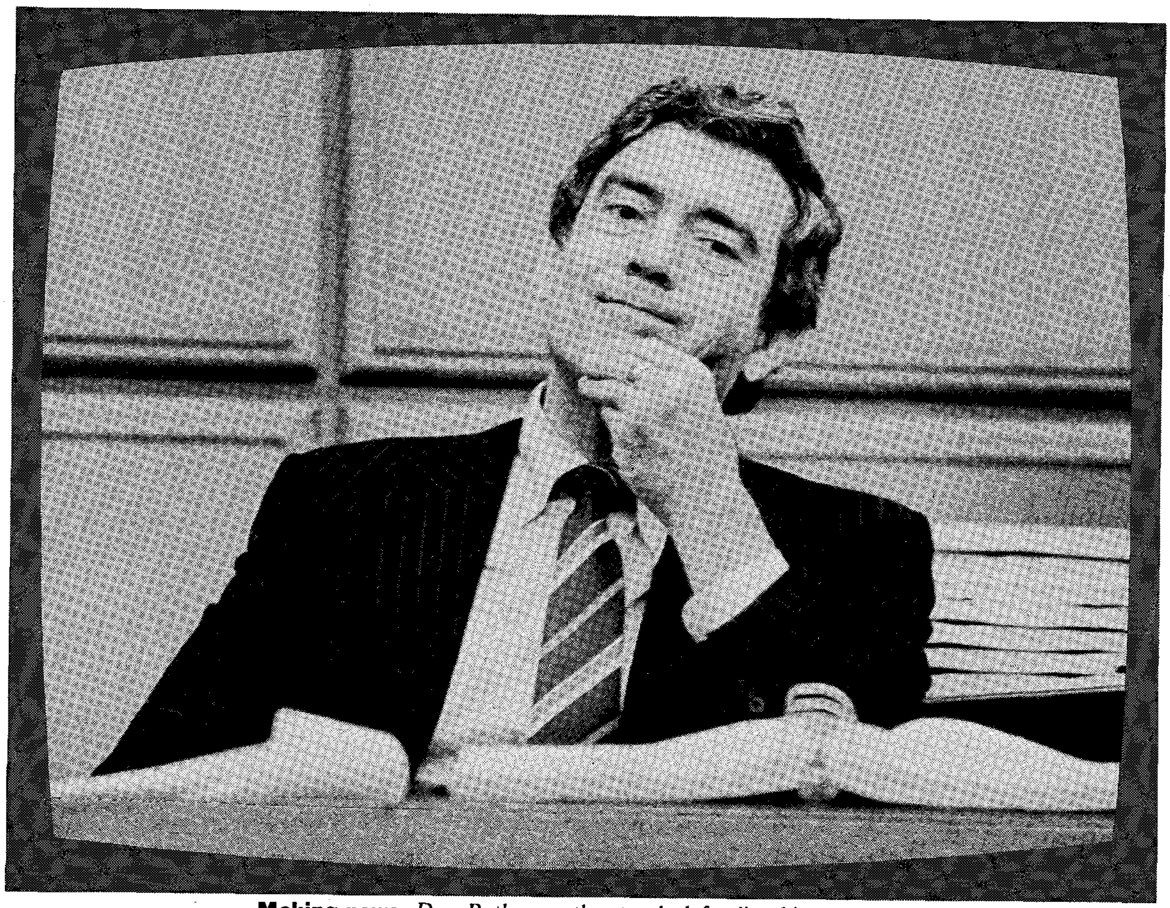
And among those AIDS patients who still survive is Michael Callen. In May, he was invited to testify before a legislative hearing on AIDS headed by State Senator Roy Goodman. Shortly before the meeting, an assistant called to ask Callen if he planned to bring anybody with him. Callen said he would be happy to round up some other AIDS patients.

"He said, 'Oh, don't bring any AIDS patients,' " Callen says.

A few days later, Callen was having breakfast with his lover in a coffee shop on Sixth Avenue. The lover is a drummer from Chicago named Richard Dworkin. The two men first met a year ago, when Callen decided to use the time he had once spent at the baths to form a gay band. He put an advertisement in a local paper, and Dworkin was one of those who answered. One night, Dworkin stayed late at Callen's apartment. Callen remembers, "He made this pass at me. I was so shocked. I said, 'Wait, stop, you don't know. I've got AIDS.' " Dworkin decided that he was willing to take the risk, and the two men grew devoted to each other. After the bowling alleys and the toilet stalls and the baths, Michael Callen now lives whatever days he has left much like a good Methodist from Ohio.

"Love's a funny thing," Richard Dworkin says. ■

hotograph by Joe McNally/Camera 5.



Making news: *Dan Rather on the stand, defending his reporting.*

Lessons of The '60 Minutes' Case

By Tony Schwartz

NOT LONG AGO, GEORGE Watson, an ABC News vice-president, and Sam Antar, the news division's chief counsel, met with staffers on several ABC news programs and suggested, among other things, that producers, correspondents, and researchers consider destroying their notes and memos for stories that had already been broadcast.

The suggestion was a graphic expression of the growing pressure news executives are feeling from the specter of libel suits. What worried the ABC executives was that the notes might someday be used in court against a program. Even as Watson and Antar spoke, jurors in California were considering testimony in a $30-million suit alleging that a California doctor named Carl Galloway had been slandered in the course of a report about insurance fraud that appeared on *60 Minutes* in 1979. Among the defendants were CBS, the most respected television news organization, and Dan Rather, perhaps its most valued employee.

As it turned out, the jury concluded last week that the *60 Minutes* segment did not slander Dr. Galloway. The victory was significant for CBS News and *60 Minutes* and a personal triumph for Rather, who chose voluntarily to put his credibility on the line by testifying. But the issues raised by the case are likely to linger. Losing would have been harmfu for CBS; winning merely allows the ne work and other broadcasters to catc their breath before returning to th battle.

Quite simply, CBS's victory ra counter to the prevailing trend, in whic the vast majority of media defendant lose libel cases before juries. CBS ha already settled two cases out of cou this year and in the coming months mus defend itself in at least two more highl visible suits—one by General Willia Westmoreland over a CBS documentar that the network has already criticize internally, and another by Colonel Anthony Herbert over a *60 Minutes* segment that ran a decade ago. And las

Photograph: U.P.

“...The public is firing back at TV news reporting...”

eek, the National Council of Churches sked CBS to let an arbitration panel ecide whether *60 Minutes* had violated e network's own standards of fairness a story last January about the counil's alleged funding of leftist groups. BS refused to go along with the proedure, and the council left open the ossibility that it would sue.

ABC and NBC have both made their wn sizable out-of-court settlements in ecent libel cases, and both are currently efending other libel actions.

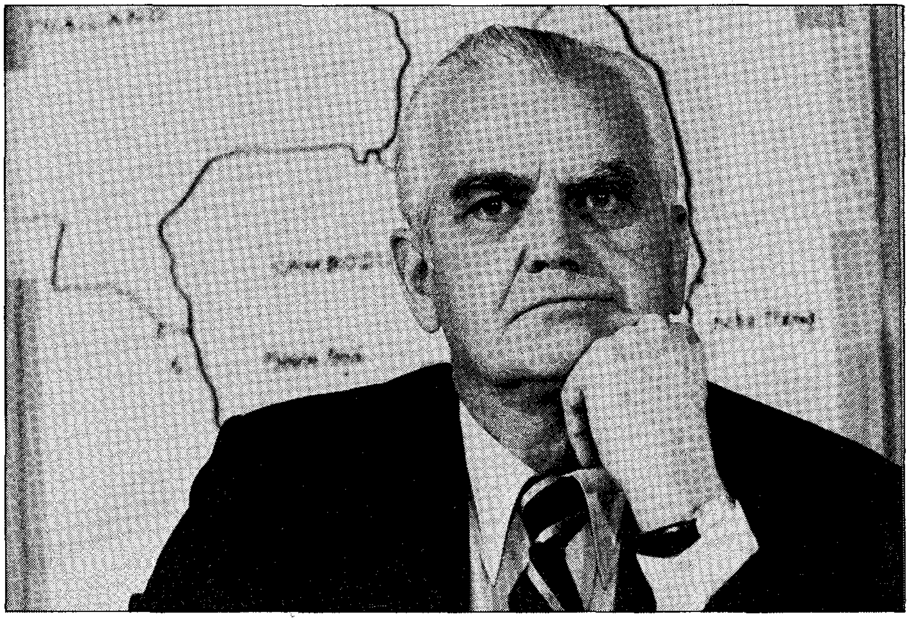
Even the cost of victory is considrable. Partly it is the legal fees, which re invariably enormous; the Galloway ase probably cost CBS around 300,000, and that is modest compared ith the estimated $2 million the netork has spent so far on the Herbert uit. Lawsuits also force producers, corespondents, and executives away from heir work. Rather himself had to spend everal weeks on his pre-trial deposition nd then testifying in the Galloway case. ecause he is so valuable to the *CBS vening News,* which he anchors, the etwork went to the expense of moving he program to Los Angeles during his estimony.

The real reverberations of the alloway case, however, may come from he attention given—much of it on naional television, via Cable News Netork—to reporting techniques someimes used in the preparation of stories or *60 Minutes* and on television generlly. Among them are the ambush or urprise interview; the use of "reverses," n which a correspondent asks a subject he same questions two or three times; nd the seamless splicing of statements hat do not necessarily follow in seuence. The broad issue raised by the rial was not so much whether *60 Mintes* reports accurately as whether the echniques it employs ensure that tarets get a fair shake. About that, the ublic jury is out. What's certain is that he techniques—demystified by the rial—will face more intense scrutiny han ever.

A CONVERGENCE OF FACTORS has made the media generally, and television specifically, more vulnerable to libel suits. The legal climate, hich made it virtually impossible for laintiffs to win libel suits under the arren Court, has shifted substantially nder the Burger Court. That has pened the door to people with mate grievances as well as to amulance chasers in an already litigious ra. The press has brought some of the roblems on itself by appearing to beieve, arrogantly in some instances, that it should not be subject to the same scrutiny that it focuses on other institutions. In particular, some investigative reporters have been willing to put aside the commitment to fairness and decency in their zeal to play prosecutor. The public, in turn, has expressed increasing distrust of the press, and even hostility.

In such a climate, *60 Minutes* is particularly exposed. Television personalizes, and the *60 Minutes* franchise was built on the drama that comes from a group of avenging angels—the correspondents—exposing malefactors. After fifteen years of perfecting that formula, the program is still the most popular, the most visible, and the most powerful of all television shows, with some 20 million viewers a week.

In addition, CBS News has reasserted its ratings dominance in the last year under the leadership of its new president, Van Gordon Sauter. Sauter himself has been lauded in the press as a combination good old boy and miracle worker. The *CBS Evening News,* which went through a shaky period when Dan Rather replaced Walter Cronkite, two years ago, has now opened a wide lead over both NBC's and ABC's evening news programs. The revamped *CBS Morning News*—criticized by some for its soft approach—has pulled virtually even with NBC's *Today* show for the first time.



At war with CBS: *General William Westmoreland claims a documentary libeled him.*

But success also makes CBS and *60 Minutes* large and attractive targets, no matter the goal of the aggrieved party: money, revenge, personal publicity, or ideological victory.

Attacking *60 Minutes* is a good way to get attention for one's cause. Even in defeat, Dr. Galloway announced that he "felt vindicated because of all the press the case has received." Right-wing groups, led by Accuracy in Media, have focused special fire on *60 Minutes,* allegedly because it has a left-wing bias, but perhaps more because attacking *60 Minutes* guarantees attention. "The longer you stay in a fishbowl, the more visible you become," says Don Hewitt, executive producer of *60 Minutes.* "Even little errors become more glaring, because you're in such a bright spotlight. We've served as ombudsmen. Americans don't open their windows and holler when they're mad. They come to *60 Minutes* and say, 'You open your window and holler for us.' Well, I think that the people we've been hollering at have decided to find a way of hollering back."

David Burke, a vice-president of ABC News, calls libel "a growth industry." Statistics to support that view are hard to come by. CBS News, for example, has more active libel suits than the other networks—seventeen, nine of which are against *60 Minutes.* (There are another 28 against CBS-owned stations.) Even so, the number of suits filed against CBS has been about the same during each of the past five years. There have been no sharp increases at ABC News, with about fifteen active suits, or at NBC, with five. But other measures suggest that the media's overall problem is increasing.

Perhaps most important, the press is losing cases more frequently and for bigger sums. According to the Libel Defense Resource Center, which has conducted two recent studies of libel actions, 42 of 47 cases (or 89 percent) that went to a jury between 1980 and 1982 ended for the plaintiff. Among

otograph: Wide World.

“...Plaintiffs argue that if the reporting techniques

those, 21 called for judgments of $250,000 or more, and 9 of $1 million or more. Moreover, seventeen of those cases also included punitive damages of $250,000 or more. In a more recent L.D.R.C. study—for 1982 and 1983—media organizations fared just as badly before juries, losing 18 of 22 cases.

News organizations may take some solace in their collective record on appeal. The first L.D.R.C. study found that appeals courts reversed jury findings 69 percent of the time; in the more recent study, the average was 57 percent, a less overwhelming number but still an impressive one. Even so a number of six- and seven-figure judgments have been upheld or only partially reduced, and other cases have been settled for equally large amounts. ABC, for example, paid $1.2 million last year to settle a suit by Synanon against one of its owned stations; legal costs in that case ran to $2.4-million.

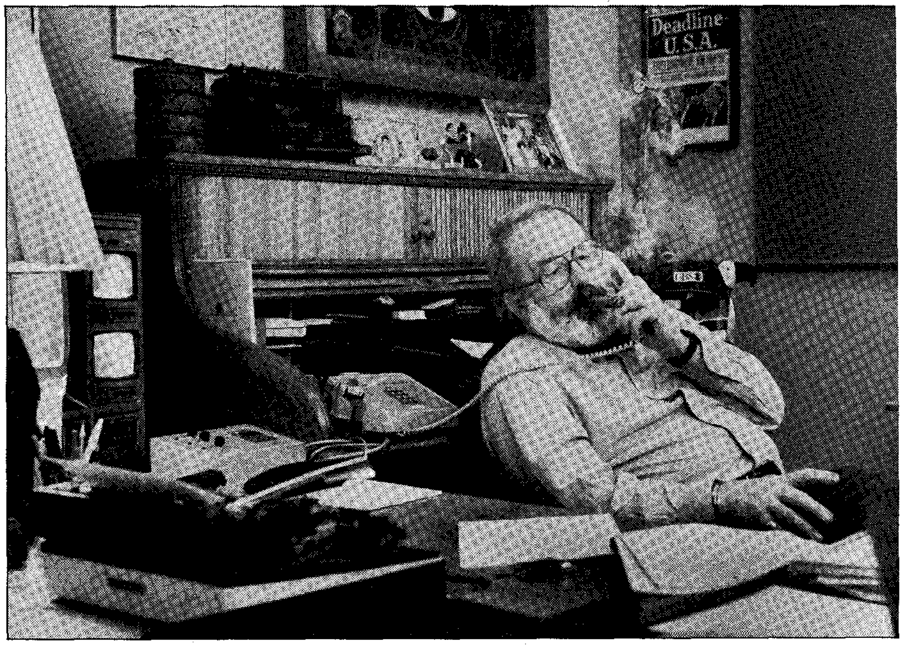
According to Larry Worrall, president of Media/Professional Insurance, which provides insurance to more than 1,000 print and broadcast news organizations, the libel risk is increasing for both electronic and print media. “We have experienced a gradual increase in the number of judgments and the size of the verdicts,” he says. “As a result, we are paying out more money to more people, and those we insure are buying much higher limits, which costs them more money.”

Some executives are simply opting to settle cases rather than undergo the ordeal of a suit. According to Burke, of ABC News, “We settled one nuisance suit for $30,000—which might amount to two weeks of lawyers' fees. Sometimes that's better than the constant drain on reporters and executives, who have to spend their time giving depositions. Even so, we're loath to do it, because every time we make a settlement, more people may come forward seeking the same thing.”

Any libel suit filed by a well-heeled plaintiff—in Westmoreland's case, a number of outside conservative organizations and individuals have offered money to support him—is bound to cause grief to the media defendant. “Any sensible publisher of comment on official conduct must worry today about the legal process and its expense,” Anthony Lewis, the New York *Times* columnist, told a Columbia Law School audience last October. “If there is a libel action, he knows there will be a massive discovery process. Apart from cost, his writers and editors may be tied up for months or years. Their editorial decisions will be re-examined, their thoughts probed. A good system of internal checking may actually prove damaging, because internal criticism of an article or broadcast may become evidence of fault in publishing.”

ALL THIS IS LARGELY A FUNCTION of the direction the United States Supreme Court has taken in recent years. It has narrowed the definition of a public figure—making it easier for prominent people to sue for libel. It has discouraged judges from dismissing libel cases—granting so-called summary judgment—prior to jury trials. And, most to the point, the Supreme Court has not ruled for a media defendant once during the past decade. The Court's shift may well reflect one that has taken place in the public mind. “In a broad sense,” says ABC's Watson, “the spate of lawsuits stems from the fact that we've lived through a period where every institution—church, state, and family—has been scrutinized and criticized. In a way, our time has come. We could not expect to be exempt forever. The press generally and TV in particular are now facing more questions about what we do and why we do it. People have recognized that this medium is very influential and powerful. We do have a large group of critics, and libel is one of the ways that is being manifested.”

Two weeks ago, ABC News president Roone Arledge warned network affiliates to expect increasing litigation. “An opinion has grown among the public that we have gotten too arrogant,” says Arledge. “I find myself sometimes agreeing. There is a small but highly visible section of the press that says, ‘Screw you—I don't have to answer to anyone. If you don't like it, that's too bad. I'll make the decisions, and that's that.’ But now the public is saying to us ‘Who gave you the right to investigate an oil company or a president?’ There are a lot of people, serious people, who feel that with the power that the press has particularly television, decisions can't be left in the hands of reporters without anyone questioning their motivations. Certain practices of ours are just wrong shouldn't ever have been done, but in the atmosphere today of super-scrutiny we have to be especially careful about how we do what we do.”

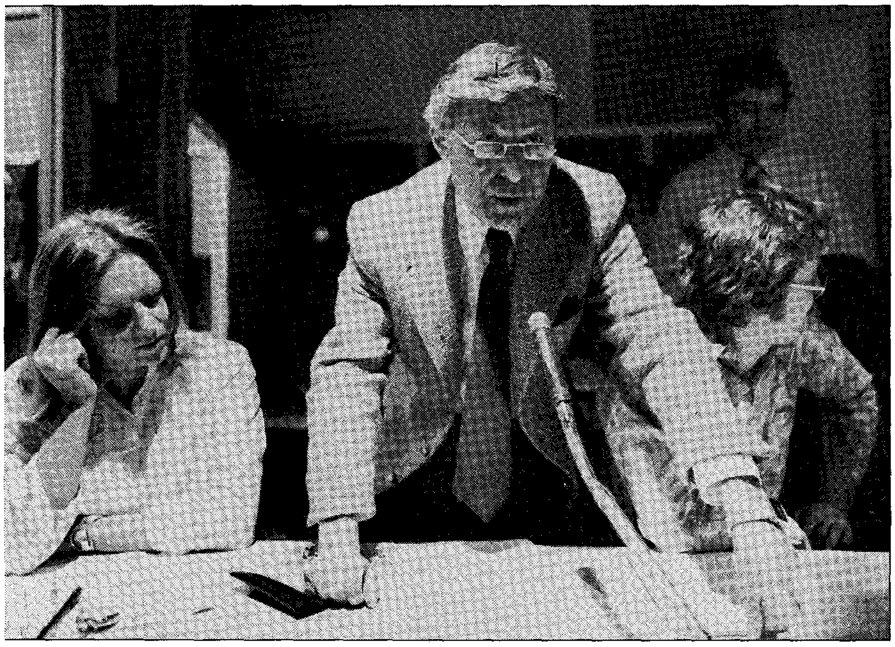

Deadline U.S.A.

Ratings leader: *Under Van Gordon Sauter, CBS News has regained its dominance.*

Jury verdicts in libel cases these days may be motivated more by anger than by a genuine adherence to the law, which is exceptionally complicated. Says Floyd Abrams, the prominent First Amendment lawyer, “Juries are told that even if the press has made a mistake, and even if someone has really been hurt by that mistake, you can't hold the organization responsible unless that material was published or broadcast with knowledge of falsity or real doubts in the case of a public figure or prepared negligently in the case of a private figure. They're asked to put aside their feelings—which would be to reward someone who has been harmed by something said about him which was untrue—and to consider abstract interests instead. Those happen to be the critical First Amendment interests of maintaining a robust press in a free society, but they are rarely explained to a jury. What they see is some little guy who says he was harmed by something a big corporation said about him that wasn't true.”

Photograph by Christopher Little/*People Weekly*/©1983 by Time Inc.

are manipulative, the story itself can't be trusted..."



Calling shots: 60 Minutes's *Don Hewitt says reporting standards have changed.*

IN FACT, THE *60 Minutes* TRIAL raised as many questions about the fairness of the techniques by which a story is reported as it did about the credibility of the disputed segment self. The "truth," after all, is an elusive oncept, particularly in a necessarily implified television story. "You start etting obsessed about truth and you ould drive yourself nuts," says one ABC roducer. "Everything you do is maniplative, in the sense of being a subjective hoice. Every time you change focal ngth, make a cut, use certain music, ıat's all affecting the truth. It's a red erring. The truth is not there to be had. he only thing you can seek is fairness."

Plaintiffs' attorneys in libel trials have egun using precisely this insight to ıeir own advantage. In effect, they are rguing before juries that if the techiques of reporting are manipulative or ıspect, then implicitly the story itself an't be trusted. In the *60 Minutes* trial, ır. Galloway's lawyer spent conderable time arguing that techniques sed in preparing the disputed segment ere deceptive. It was the impression of nfairness he was apparently after, for ıuch of what he attacked had no direct earing on his client.

The jury rejected the arguments in ıat case, but a similar approach could rove more compelling to a jury hearing ieneral Westmoreland's suit against BS. At issue is a CBS documentary, *he Uncounted Enemy,* that alleged that ieneral Westmoreland was part of a onspiracy to conceal the size of the nemy forces prior to the Tet offensive in ıe Vietnam War. Westmoreland comlained about the documentary, and after *TV Guide* also questioned it, CBS ordered an internal investigation by network news executive Burton Benjamin. His report found a number of violations of network standards, including an imbalance in the presentation of both sides of the story, the "coddling" of sympathetic witnesses, misleading editing, and a lack of close supervision by some of those connected to the story—including correspondent Mike Wallace. Benjamin's 59-page report gave credence to precisely the concerns that critics have been raising about investigative reporting on television. The irony is that CBS's examination of its own practices will almost certainly be used against the network by Westmoreland's lawyers—and that may discourage news organizations from doing self-examination in the future.

IN THE MIDST OF THE GALLOWAY and Westmoreland cases, Hewitt himself has felt compelled—albeit reluctantly—to change his standards for the show. Just eighteen months ago, when *60 Minutes* devoted an hour to examining itself, Hewitt defended the proposition that the "end justifies the means" in the pursuit of wrongdoing and misdeeds—even when the techniques include undercover reporting and potential entrapment. Shortly before the Galloway verdict, he took a different position. "I used to think that the only rule a journalist should ever have to follow is 'Have you ever knowingly done violence to the truth, and is the story you're reporting an accurate reflection of the story you set out to report?' With the courts breathing down our neck, I think I've backed off this. I believe we've always adhered to the spirit of the CBS guidelines. We weren't all that concerned with the specifics. Now we may have to be."

Some investigative reporters are worried that too much self-consciousness will handcuff them. "You don't want every reporter to worry about every move he makes or how a technique would look to a jury if he were sued for libel," says Peter Lance, a correspondent for ABC's *Nightline,* who recently won a jury verdict in a libel case brought against him. "The danger now is that reporters will be less aggressive in information gathering. It's important for the public to realize that investigative reporting by its nature holds open the possibility of libel suits."

Others argue that there are strong journalistic reasons for paying more attention to the "means" of producing stories—that being right is not enough. The most delicate issue is that of balance, particularly in the case of investigative pieces in which a person or a company is the target of attack. In the Galloway segment on *60 Minutes,* for example, Rather showed a copy of a falsified insurance form with Galloway's name on it. At the trial, Galloway maintained that his name had been forged. His lawyer argued that Rather would have discovered the forgery if he'd talked to the doctor before the segment ran, and that Rather's efforts to reach Galloway were inadequate. Rather responded that he and producer Steve Glauber left several messages for Dr. Galloway that were never returned.

Many reporters would agree that Rather fulfilled his basic obligation. But, on reflection, was that enough? What obligation did Galloway, a private citizen who professed innocence, have to return a reporter's calls? And what obligation did Rather and *60 Minutes* have to make a more vigilant effort to determine if the doctor was indeed guilty of falsifying an insurance form?

Rather declines to discuss the case publicly. He's known to have told friends, however, that while he is convinced of the story's accuracy, he now thinks—from the "blinding light of hindsight"—there are things he would have done differently. For example, he would have made a more intensive effort to reach Dr. Galloway.

During his deposition for the trial, Rather said, "My experience with guilty people is that they don't call back. They usually get a lawyer."

While Rather's instinct may be accurate, failing to reflect the other side of a story can make the journalist more prosecutor than reporter. That may be

ıotograph by Owen Franken/Sygma.

"...Even Mike Wallace criticizes ambush interviews..."

good for ratings, but not for fairness.

"We just decided not to hire an experienced investigative reporter," says ABC's Arledge, "because he has a record of going out like a warrior. His mind is closed, and he doesn't want to hear anything that might blow a story." That is precisely the charge that *TV Guide* made against the CBS documentary that sparked General Westmoreland's suit.

That documentary also illustrates another potential problem: The on-camera correspondent's limited involvement in the reporting. Mike Wallace, who narrated the program, acknowledges that he played only a peripheral role in reporting it. The Benjamin report concluded that "if we do an hour on 'The Elephants of Uganda' a correspondent can pop in and read the narration and no harm will be done. But when you are dealing with high controversy, that won't do.... Time, concentration and dedication ... are required."

The same issue applies to *60 Minutes.* The four correspondent stars are necessarily spread thin, since they appear on-camera in some two dozen stories a year. Producers do most of the reporting, and at best the correspondent keeps an intermittent hand in the progress before conducting the final on-camera interviews. "I've never been comfortable with coming into a story at the last minute," says Brian Ross, until recently an investigative reporter for NBC. "If you aren't familiar with the full background of a story, it's just much more difficult to grasp its fine points. You're also fooling the audience to some extent."

THE GALLOWAY TRIAL RAISED a number of questions about invasion of privacy. In the *60 Minutes* self-examination program, eighteen months ago, media critic Jeff Greenfield suggested that to confront people on-camera with embarrassing material was "brutalizing." During the Galloway trial, jurors were shown film not used in the final story—"outtakes"—in which Rather approached an unidentified man outside a medical clinic, asked him questions, got no satisfaction, and finally walked away, telling the man, "See you on television." As it turned out, the subject had no relation to the story, and did not appear in it. In a story on NBC's *Weekend* two years ago, the camera followed an alleged child molester down the street as correspondent Jack Perkins shouted questions at him. In much the same way, ABC's Geraldo Rivera chased an alleged pimp down an Ohio street two years ago during a *20/20* segment about a corrupt Ohio judge. The pursuit led to a lawsuit. In each of these cases, the executives in positions of responsibility say they wouldn't permit the same thing today.

"There is a general consensus that [the Perkins story] was a departure from taste and style," says Reuven Frank, president of NBC News. Roone Arledge says that "whether it is Geraldo or someone else who is a lightning rod, who sets people's teeth on edge, we have to be doubly careful now about how we report stories."

"The problem with Geraldo," says one respected investigative reporter at a rival network, "is that he does things with so much flair and flamboyance that it tends to hide the depth of his research. When we've been working on the same story, I often find he's been there already and done a good job." Rivera, the reporter adds, could take a softer approach on-camera and still be effective.

Both Hewitt and Wallace—the man who made the ambush interview famous—now say they have serious misgivings about the form. "Most of the time it's an unnecessary contrivance," says Wallace, "and we could get the same information another way."

The Galloway trial gave jurors—and many viewers watching the trial on CNN—exposure to another common technique that can be misused. In a "reverse," an interview is filmed with just one camera. The interviewer repeats the questions later on film to permit a second angle. The technique is cheaper than using two cameras at once, but there's potential for distortion. The interviewer is free to change his tone and style to heighten drama or to tailor his questions to the answers already given.

Testimony in the Galloway trial also demonstrated how *60 Minutes* can stage an interview for more dramatic impact. An insurance investigator testified that the confession he appeared to be eliciting on-camera from a woman who had falsified an accident report had actually occurred five days earlier. This "rehearsing" of sympathetic witnesses is also an issue in the Westmoreland documentary, where at least one person was interviewed on film for a second time, after the producer of the documentary concluded that points could be made more forcefully.

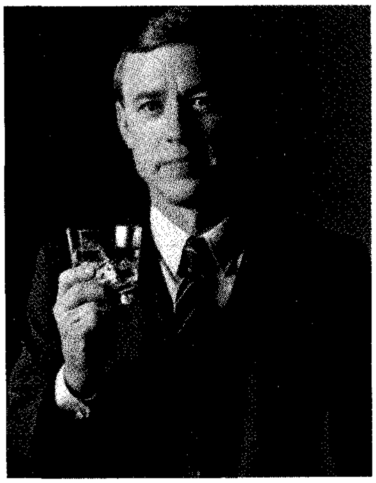
Use of the "cutaway," another common editing technique, carries its own risks. A cutaway, in which the reporter is shown listening intently to his subject, is usually shot after an interview. It serves as a smooth segue when the producer wants to use two comments by a subject and dispense with material in between. By using a cutaway the producer can distort context and make partial answers seem like complete ones. In a *20/2* segment last year on the federal witness protection program, for example, Geraldo Rivera was shown asking Howar Safir, the executive in charge, whether witness had ever been lost. On the segment, Safir replied, "No, we have not. Omitted was the qualifier that followed "except those who have violated thei own security." ABC, which has stood b the report's conclusion, later reporte the full quote on the air. But Safir i suing anyway.

CRITICS OF *60 Minutes* AND *20 20*—the two programs that d the most investigative reporting on television—often trac the misuse of reportorial techniques to the preoccupation with ratings. Among those critics, Fred Friendly former president of CBS News, is one o the most persistent and outspoken. "Yo can't think of audience first and substance second," he says. "*60 Minutes* ha become a caricature of itself, the avenging angels who swoop in wherever ther is trouble, wave their mighty electroni cape, slay the dragon, and leave in tim for the next commercial. They'r trapped in that form. They do scams an hyped stories about con men, but nothing about serious issues like nuclear disarmament, the MX missile, the problem of productivity."

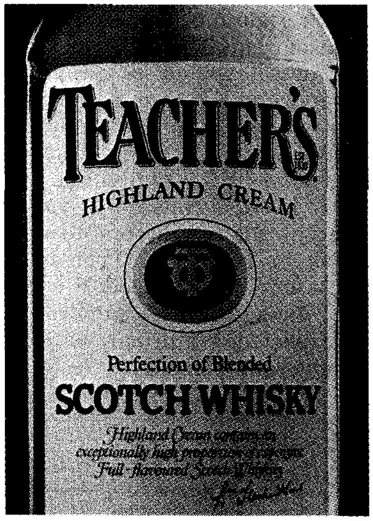
Such criticism rankles Don Hewitt "Fred Friendly would like to believe he' the conscience of American journalism He's stuck in the Ed Murrow days. Today all those stories he keeps chompin his gums about are being done on th morning news, the evening news. He' presupposing that if we dealt in all thos weighty issues there would still be a audience. I don't think so. Everyon makes concessions to his or her audience."

Hewitt likes to say that the key to *6 Minutes's* success is its skill at steppin up to the line separating journalism from show business without steppin over it. But part of that success als depends on viewers' not noticing as th correspondents do their tiptoeing. Tha seems to be changing. One result of th Galloway trial may be an increased public sophistication about the technique of television reporting. Most of the techniques criticized at that trial and elsewhere are designed to heighten dram and not necessarily to advance stories The traditional role of the reporter, afte all, is to ask questions, rather than creat confrontations; to shed light, rather tha triumph over evil. If *60 Minutes* want to maintain its credibility as a news program, it may find it has to stay farthe away from that line. ■

David R. Wilson
President & Treasurer
Personal Economics Securities, Corp.
New York, N.Y.



"I've had rich Scotch, and I've had poor Scotch. Believe me rich is better."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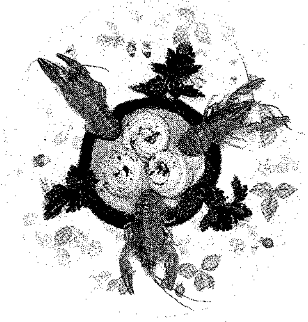
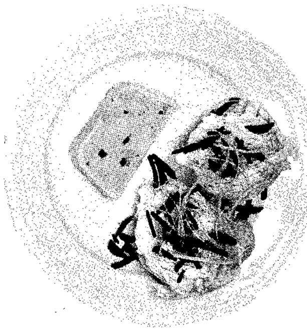
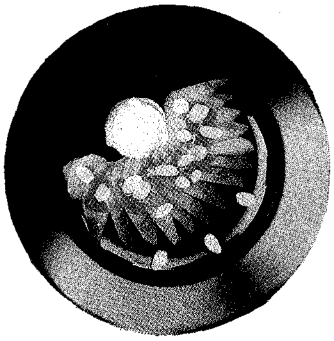


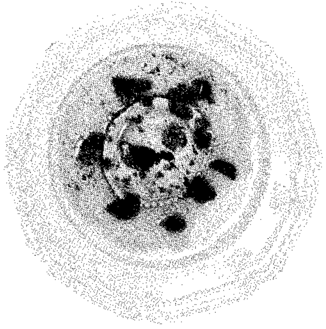
Rolled sole, red-pepper sauce: Scaletta



Pâté of sweetbreads: San Domenico



Pears, cinnamon gelati: Scaletta



Truffled-egg pasta: San Domenico

Italy: The Real Stuff

By Gael Greene

Taste *la nuova cucina,* but stick to the classics.

THE CURIOUS EPICURE: "WHAT are they eating in Italy? Has the nouvelle cuisine had any impact?"

Giornalista Gastronomica (just back from Italian fact-finding mission): "Aha. You mean the *nuova cucina.* Why should the Italians be immune? The kiwi is everywhere."

C.E.: "Kiwi tart, I suppose, and kiwi sorbet."

G.G.: "Kiwi risotto, dear *buongustaio.* Linguine with kiwi. Sage sorbet—I mean, sorbetto. Licorice ice cream. Pasta with porcini and blueberries. Tuna salad with caviar and rose petals. But radicchio is already the kiwi of the year. And when radicchio falters, they've got nettles in the wings."

C.E.: "Nettles?"

G.G.: "A spiky green thistle, ortica . . . in the cannelloni today, tomorrow who knows where? Happily, most Italians are bemused—and rather embarrassed—by the whole thing. They'll tell you, 'It isn't new, it's *now*—a rediscovery of ancient dishes.' And if it tastes good . . . who cares?"

BACK FROM A GOURMAND'S PASsionate pilgrimage to Italy (northward from Rome)—the second serious sybaritic quest in eighteen months—I bring mixed tidings. Simple, straightforward joys are undiminished. Regional cooking still flowers. In Florence, the home folks thrive on the classics of Tuscany. On a weekend outing in Parma, the locals don't look for Chinese food . . . they expect to find the most delicate prosciutto and butter-drenched tortelli alla parmigiana. In Rome, venerable trattorias honor the local hunger for tripe and artichokes in the Roman style.

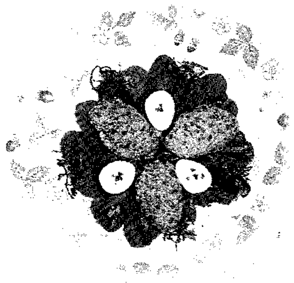
There was never a noonday or an evening in one of Italy's highly sung temples of *nuova cucina* when I did not think longingly of France. At its best, this brand of haute cuisine is not sufficiently Italian, and it's a shadow of the very best French. But I never spent an hour in a great trattoria when I did not feel again the dizzying enchantment of Italy—the striking regional reminders, the sense of history and passion for preservation, the candor and contentment of the people, all reflected in the way they eat. Even though spring and summer are not the seasons for fresh white truffles and porcini mushrooms and their mystical power to make a gourmand weep, fortunately the sensualist in Italy does not need a sea of sublime beurre blanc or mysterious fungi for a supernal high. There are seventh-century stones to touch on Torcello, ghosts in the Coliseum, the magical light of Venice, Michelangelo's *David* to be seen from every angle and compared with Donatello's, the marketplace in every city and town, the butcher who looks like Clark Gable, red peppers big as a child's forearm, *bambini* watching in the Piazza Della Rotonda, beside the Pantheon, the music of the language, the smell of money on Via Condotti, the naughty boys on the Spanish steps, the innocent girls, the beautiful men.

A note on strategy: The dollar is strong—worth about 1,400 lire in May—but inflation has swallowed any saving in hotels and restaurants. Prices were up in all the restaurants I revisited but one. "Red or white?" the waiter will ask almost everywhere. House wines in a pitcher or inexpensive local wines are almost always good. If they're not, it will cost only a few dollars to find out. Mineral water is *naturale* (still) or *gassosa* (sparkling). Most restaurants charge a cover (*coperto*), plus 12 to 20 percent for service. Assume it's included. If it isn't, they'll let you know. A few hundred lire extra is expected. We usually left 1,000 lire (71 cents) per person.

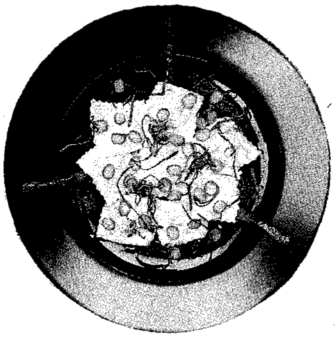
ROME

NOW IT IS WARM ENOUGH TO sit on the cobblestoned turf claimed by the giant canvas umbrellas of **Vecchia Roma,** in the Piazza Campitelli—but step inside first to feed all the senses on the house's temptations in the still life of

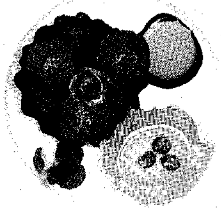
Photographed by Oberto Gili.



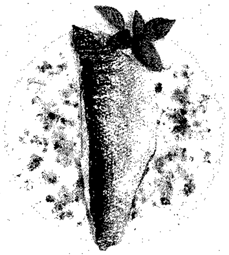
Snail pâté:
Scaletta



Ravioli with asparagus:
Scaletta



Chocolate mousse:
San Domenico

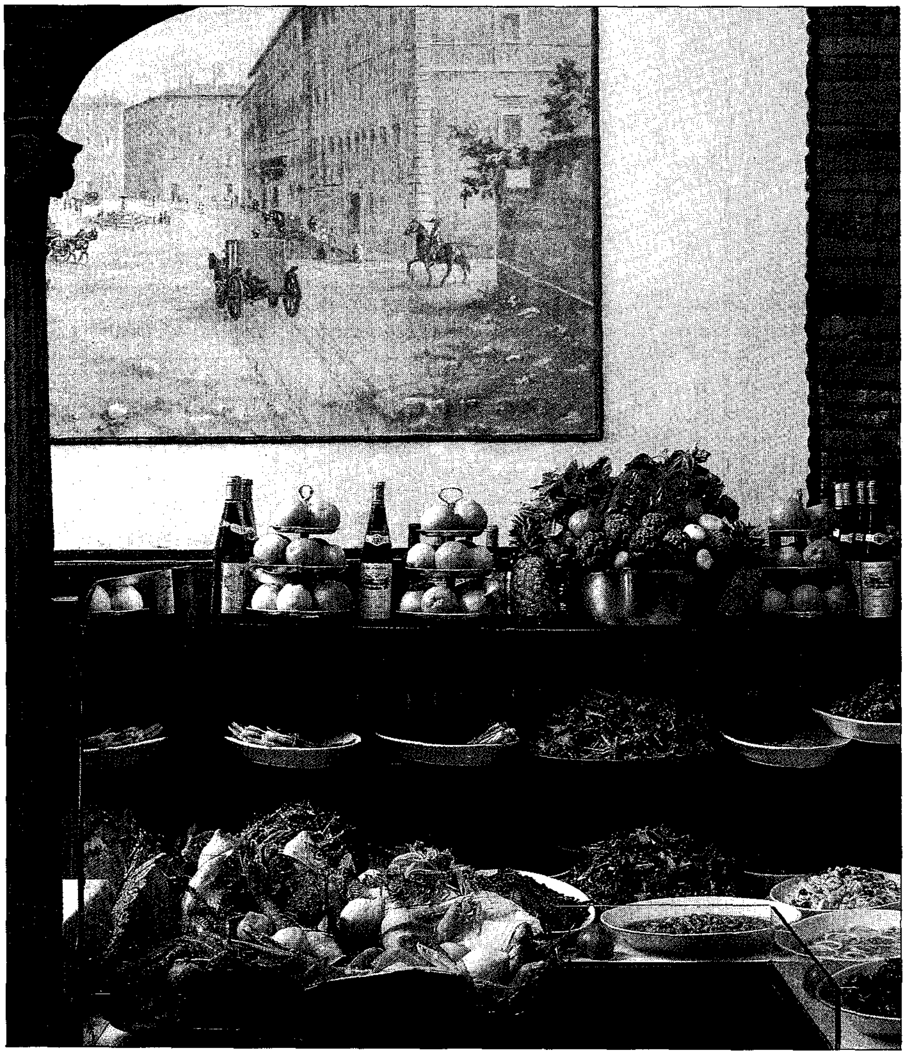


Bass in white-wine
sauce: San Domenico

the day. Tiled cubbyholes indoors are cozy and rustic, with one very romantic alcove holding a lone table for two. Who knows if Giuseppe and Toninno have ever heard of Paul Bocuse and his "cuisine of the marketplace"? Well, that's exactly what we have here, with a special finesse for creatures of the sea. There's a dazzling parade of antipasti marini (varying always): fresh sardines with raisins and pine nuts in a delicate vinaigrette; fresh anchovies dotted with yolk and white of egg and a mince of parsley; shrimp and mussels with olive and celery; Lilliputian octopus, still warm, in a shallot-flecked citrus dress; tiny sea snails in oil with garlic and tomato shreds. In winter, the vegetable-antipasto parade is splendid, too. In spring, squash flowers and artichokes "giudia"—in the Jewish style—are batter-dipped and deep-fried, one flower filled with a melt of cheese, the other with ham touched with anchovy.

Vecchia Roma does risotto with spinach and with greens known and unknown, or pescatore, or with an intense essence of scampi boldly peppered, almost always al dente and soupily divine. Grilled scampi, rombo (turbot), and the prawnlike mazzancolle are all too cooked for my taste, but highly esculent even so. Veal seems to have been reinvented for this veal chop so juicy, so full of flavor. Kidneys are not rare, as ordered, but moist and fresh, fiery with whole green peppercorns. In winter, minestrone in a giant bowl is a meal by itself, a homey and delicious fortification of beans and vegetables and pasta to chase the chill. Roasted goat is another triumph. And a never-before-encountered special of the day—perhaps a whimsy of the kitchen—firm white beans on pillows of soft fried polenta, with strips of crisp raw radicchio and a kick of vinegar, is a lusty and primitive treat. Desserts are primitive, too: warm apple tart in a puddle of zabaglione, cheesecake that tastes of boiled milk, great almond biscotti (a bit soggy when it rains). Even tasting more than most mortals dare, two of us never spend above $55 here.

Vecchia Roma, Piazza Campitelli, 18 (06-6564604). Closed Wednesdays and August 3 to 18. No credit cards.



Vecchia Roma: *Don't miss the still life of the day—it looks good, tastes good.*

REMEMBER MAMMA LEONE'S IN our childhood, when we were green and it was wonderful? Remember those platters of cheese and perfect vegetables and lavish antipasti, that unbidden cavalcade of goodies? **Ambasciata d'Abruzzo** is like that only better—and no statues to speak of. It's a taxi trek ($3.50 in the daytime) from tourist Rome, but utterly worth it. Stop to survey the vast cold-appetizer display, of course, but as soon as you are seated, a great basket of sausage and salami arrives with a wooden board, a sharp knife, slabs of crusty country bread. The prosciutto of the house may arrive on the haunch—if not, ask: The waiter simply forgot. Soon he will return with soft, fresh white cheese (casatella), or just-made mozzarella, then with ricotta, perhaps later with ricotta al forno (baked). What looks like a neighborhood crowd seems content to move on to pasta mista: three pastas of the house—lasagna baked to a tasty but tough chew, bombolotti (fat ziti) in a peppery tomato amatriciana sauce, and fettuccine with mushrooms

“. . .Am I mad to return to Papà Giovanni? The food

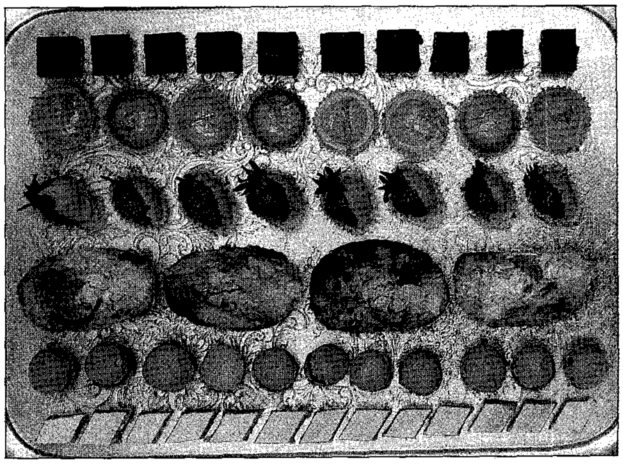
. . . nothing extraordinary. It's best to forage at the antipasto table or else move directly to wonderful roast pig with potatoes—simple, crusty, and splendid—or perhaps a pleasant sweet-and-sour stew of wild boar, and then, most prudently, to salad . . . a perfection of textures and taste. Dessert is a lost cause here: macédoine of fruit with too many apples, monte bianco with a stinginess of chestnuts. Be brave. When the waiter sets down five or six liqueurs without asking, try the 70-proof bright-green Centerbe. It stings only a little. Having ordered enough food for a Boy Scout troop, we ask for *il conto* (the check) and are presented with a scrap of paper on which the waiter has written “36,000 lire” for our two. When we press for a breakdown, he scribbles a bit and says that it comes to 48,000. So we pay the man 36,000 plus the usual extra — the total, $27.

Ambasciata d'Abruzzo, Via Pietro Tacchini, 26 (06-878256). Closed Sundays. No credit cards.

C**hecchino dal 1887** CELEbrates the Roman passion for offal, and the menu is a mysterious tapestry of words rarely if ever encountered. “Animelle,” of course, are sweetbreads; “cervelli,” brains; “lingua” is tongue. “Trippa” cannot be misunderstood, but “pajata” is new to us. It's the duodenum of a calf. Bravely we plunge. Bring on the coratella con carciofi—“all the insides of a baby lamb,” I translate for the Rocky Mountain Sybarite. By this time we've been lulled into the trattoria's spirit. Have we stumbled upon a country villa in an opera stage set? Sadly, the exterior charm gives way indoors to a Quonset-hut feel and staggering wattage, “as if someone just discovered electricity.” Now, seated next to a crate of laurel, we are warmed by the welcome, the seriousness of our host as he sniffs and sips our wine, a thick, ruby Vigna Due Santi, perfect against the richness of the food. Antipasto misto brings a sampler of hams and sausages—peppery, sweet, salty—olives, and thick slabs of country bread, a bit dry. Coda alla vaccinara is the house's famous prizewinning dish (the menu boasts its glory), and it is *good* oxtail stew. Tender oddments of tripe are served in a winning tomato sauce on pasta with a sprinkling of Parmesan, and though the fresh spring artichokes have turned the sauce of my coratella black, the varied textures are lush, and the taste is wonderful. The insalata (undressed) is mâche, red-tinged lettuce of Treviso, and radicchio. We must ask for oil and vinegar. There are good-looking cheeses in the plastic keeper, and rich, creamy warmed Gorgonzola slathered with a graininess of honey is an oddly wonderful mating. A shot glass of Marsala comes with it. Most entrées here are under $5; the house white costs $1.40, our lusty red a few dollars more. Even tasting wantonly in the interest of research, our dinner for two is under $50.

Checchino dal 1887, Via Monte Testaccio, 30 (06-576318). Closed Sundays and Mondays and all of August. No credit cards.

San Domenico: *Chef Marcattilii, owner Morini; below, their tray of sweets.*



WITH GRAVE DOUBTS AND red flags waving, let us now consider **Papà Giovanni,** a quaint and cozy little spot where an oily waiter calmly rips us off (not just innocents abroad, but with a born Roman in tow). That night the highly original whimsies of the house are delicious, nouvelled so eccentrically they seem amusing, yet still wholesomely Italian. Roses on every table and rose petals on every giant plate: Silly, I think—but harmless. Fabulous homemade breads and creamy mascarpone in a rose-petaled ramekin. The rarely found ovoli mushroom is an astonishment fit for the

is highly original, but the oily waiter ripped us off…”

gods, with a hailstorm of white truffle grated before our eyes (at $5.40 a shower). Zesty salads, zippily dressed, hysterically garnished, on giant plates. Penne (the quill-shaped pasta) in a heady mushroom sauce. Vermicelli firm as can be, with fat cracked pepper and salty crackles of cheese. Saintly tiny pufflets (panzerotti), filled with veal and lemon peel in a thickened cream, get a blizzard of truffle grated on quickly, as if it were not a $5.40 option (“Yes, it comes with the dish”). Splendid carpaccio with a fresh tomato sauce and disks of grana cheese. Roasted prosciutto with an herb stuffing where the bone had been. And then with the bill, the shock. The house aperitivo, presented without our asking, as if it were a gift, is not. A request for half-portions of pasta (“Of course,” the waiter said earlier) has been ignored (“We don’t serve half-portions,” he says now when questioned). Certainly we should pay for the second truffling, even though he assured our Roman guest that it came with the dish. Nowhere in Italy has our waiter ever selected a wine costing more than $5 or $6. This waiter’s selection is $18. Our Roman friend is amazed.

Am I mad to return? Wiser on the second visit, I send back the automatic aperitivo. A springtime lunch begins with fresh peas, limas, asparagus, and cimarole (Rome’s unique chokeless artichoke) in a buttered broth, everything full of flavor but overcooked—that is, alas, the Italian way with vegetables. Vermicelli cacio e pepe is now cluttered with a fresh tomato sauce that dilutes its bold impact. Coffee-and-chestnut-flavored fettuccinewith sage-and-nut sauce must be a joke—truly inedible. “If Mussolini had had the backbone of this pasta, he’d still be running Italy,” the Rocky Mountain Sybarite rages.

But then we return again for dinner. Our last night in Italy. Everywhere we try is booked. My friend wants luxury… or music. I remember Papà Giovanni’s guitarist. Of course, I’ve forgotten how close the tables are. One guest must rise to let another pass by. An attempt to speak English has the waitress so tense she knocks over my friend’s scotch. His lap is soaked. But he is charming. “I can drink my sleeve,” he offers. Somehow, a determination to be happy overcomes everything. We are grateful for the house’s splendid bread, a zesty primavera soup, a wonderful salad of tuna and intense field greens dotted with red and black caviar and sharp pecorino (sheep’s milk cheese). But it’s clear the panzerotti are clumsy now. And both the beef stew and vignarola (a vegetable stew with bits of ham) are somewhat bland. From a far table I hear an American voice complaining, “I suppose dessert will be chocolate-covered strawberries with mushroom sauce.” At an easy $65 to $75 for a full dinner for two, consider that fair warning.

Papà Giovanni, Via dei Sediari, 4/5 (06-6565308). Closed Sundays and all of August. No credit cards.

THE BIG BEAR OF A MAN ASKING us how to say *cece* in English (“chick-pea,” we write out for him) is Gianpiero, amiable lieutenant of Renato Sentuti, *padrone* here as well as at Papà Giovanni. But, happily, **Ristorante GB** has the charm without the larceny of its cousin. Pleasant—not handsome, but comfortable, no crowding—GB draws a savvy clientele dining latish on soup both hearty and elegant (minestra di broccoli all’Arzilla) and exquisite salad (baby artichoke and raw-mushroom thins, celery, celeriac, and carrots, marinated in Asti Spumante, then tossed at the last minute with pungent field greens and grana in lemon and oil). Tagliolini, the thin-ribboned pasta, is topped with red and black caviar, parsley flecks, and a kick of pepper. Stuffed breast of veal is a strikeout, its bouncily firm stuffing of no interest at all. But thin slices of breaded and sautéed mozzarella are delicious, as is a mating of brains and baby artichoke perfumed with cinnamon and crisped under the salamander. A 1981 Nebbiolo Ochetti goes well with everything. Lemon sorbetto is icy and very tart, and the lush custard on moist sponge cake dusted with cocoa and sprinkled with cracked coffee beans (GB’s version of tiramisù) has no peer. The bill, with two of us tasting more than enough, as usual, and two bottles of wine: $64.

Ristorante GB, Via Delle Carceri, 6 (06-6569336). Closed Sundays. No credit cards.

Trattoria Toscano al Girarrosto, better known as Pietro Bruni, is a real find—good Tuscan cooking at bargain prices. Alas, the Romans have already found it. Families crowd the place at noon. Evening brings out a chic-er crowd: fashionable blue-haired ladies, even Fellini himself. Granted a space, try fagioli al fiasco, the oil-scented white beans; wide pappardelle noodles with a mock-hare sauce (it’s real hare in late fall) or bombolotti with mushrooms and ham; ravioli filled with ricotta and spinach; crisp-fried brains or a mixed fry; lamb on the bone, swizzled with oil and vinegar and perfumed with rosemary; oxtails or sausage with lentils, when the kitchen has it. Four hungry people sharing rich profiteroles spend less than $50 for lunch.

Trattoria Toscano al Girarrosto (Pietro Bruni), Via Germanico, 58 (06-314718). Closed Mondays and all of August. No credit cards.

FLEEING THE TORTURE OF MEDIOCRITY at Hostaria Dell’Orso, in its fabled thirteenth-century *palazzo,* we come full circle, winding up at the **Pizzeria Moroni,** on the Viale Trastevere, its iron tables jammed with young people clear to the curb lined with motorcycles. Bargain bliss: Big fat supplì (deliciously greasy rice croquettes filled with stringy melted cheese, 35 cents). Even greasier baccalà (batter-fried cod). And calzone or pizza ($1.75 to $2.50), thin-edged, crisped, brown, even singed. Pizza napoletana has a good anchovy bite. Capricciosa wears everything but the kitchen sink.Beer seems to be the thirst quencher of choice, but you can have the house white wine at $1.40 in carafe.

Pizzeria Moroni, Viale Trastevere, 53–57. No phone.

A MUST IN MY GOURMAND’S Guide to Rome is the *mercato* in the Piazza Vittorio, where the harvest can get very heady. Just memorizing the name tags on odd sea creatures at the fishmonger’s can make dinner after more adventurous. … At the Saturday market near Ponte Milvro and the nearby Il Fornaio bakery, putting together a picnic lunch for the train ride to Florence, we are drawn inevitably by a vision of porcine perfection in the window of **Antica Porchetta,** at the Piazza Ponte Milvro, 8 (closed Mondays and August 10 to 31). Three or four slices of juicy young pork are tucked into a crusty roll ($1). I ask for extra cracklings of skin. The taste is pig-transcendent, but perhaps I exaggerate. A juicy pig parcel bought from a van outside the Villa d’Este seems equally remarkable. Antica Porchetta is a formidable detour, so I’d try the nearest pig first. It’s as Roman as Sabrett’s is New York.

Count flavors if you must. I’d rather taste. **Giolitti** is Rome’s gelati temple, home of fig, date, torrone, Grand Marnier, After Eight mint cream…. One Wednesday, when the Giolitti, at Via Uffici del Vicario, 40, is shuttered, we are forced to take our ice-cream passion to **Gelateria Della Palma,** Via Della Maddalena, 23: one cup of mixed fruit flavors, one cup of mixed velvet—chocolate, rum raisin, gianduja, coffee, zabaglione. Both samplings are so celestial, I can only say don’t choose—

“. . .Simple and old-fashioned Tuscan fare pleases the

wallow. . . . Romans think the best espresso in town is served at **Sant'Eustachio,** on the Piazza S. Eustachio. Giolitti, Gelateria Della Palma, and Sant'Eustachio are all just a few steps from the great nighttime *bambini*-watching scene at the Pantheon. . . . Long ago the tartufo at **Tre Scalini** seemed the ultimate beatification of chocolate—dense, dark, serious ice cream slathered in chocolate, with a cherry at its heart. Today the tartufo is still magnificent (making New York's commercial imitation seem pitiful indeed), and the stunning Piazza Navona, with its splendid fountains, is the perfect Byzantine backdrop for a serious tartufo tasting.

FLORENCE

BRIGHTLY LIT AND SPOTLESS, **Coco Lezzone** is a tiny hole-in-the-wall with communal tables and backless stools to speed the turnover and feed the hungry queued up outside in the narrow alleyway. But the noblest Florentines are happy to play it Coco Lezzone's way for a chance to eat simple, old-fashioned Tuscan food—whatever the kitchen is doing that day. The genial general here is the man in the red-and-orange T-shirt, the owner. He speaks just enough English to discern that we are dedicated gourmands determined to taste everything. There is no tripe tonight, none of the house's mythic arista (garlicky, rosemary-scented pork loin), but leaning through the low cutout into the kitchen he commands the last half-order of croquette—tasty beef rolled in a sausage shape and topped with a basil-perfumed tomato sauce.

Soup thick as porridge is the only sane prologue here: papà al pomodoro (a zesty swamp of Tuscan bread in tangy tomato) and ribollita (a minestrone—mostly celery, cabbage, and firm white beans thickened with bread). Rigatoni with meat sauce is rash overkill after such soup. Best to concentrate on steak fiorentina—a giant T-bone, rare, of course (they'd be horrified if you wanted it any other way), sliced and graced with a swizzle of the best olive oil . . . rich and justly famous. Florentines do honor their contorni (accompaniments)—white beans with oil, or fresh peas, or string beans, tasty though much too cooked (that's Italian). We find the chocolate Bavarian gone. Only those unappealing little biscotti are left. What a surprise. Dip the nut-hard cookie into your glass of Morellino. It's lovely. A most distinguished man is exiting with a great brown paper sack of biscotti. The two of us spend only $42, having had much too much tasting and steak for three or four, along with a carafe of drinkable red and a fine Chianti.

Coco Lezzone, Via del Parioncino, 26 r (055-287178). Closed Sundays, holidays, and all of August. No credit cards.

FINDING THE TRATTORIA Sostanza shuttered at lunch one day, we trudge sadly down the street and fall into **Tredicigobbi** with no expectation at all. “Specialità Ungheresi,” the menu offers. “Hungarian Specialties” . . . in Florence, for goodness' sake. So a tasty mixed antipasto and slithery broad noodles aromatic with fresh porcini and a triumphant T-bone steak seem double wowing. The room is smoky and full of bad paintings, but the waiter is swift and friendly. Stewed fruit is lush, and there's an orange tart made with sliced blood oranges still in their rind—primitive and good. With a house wine, service, and tip, the bill comes to about $50.

Tredicigobbi, Via del Porcellana, 9 r (055-298769).

LEARNING TO COOK IN ITALY

Lo Scaldavivande SCHOOL, IN ROME, IS RUN BY ANNA Maria Cornetto and Jo Bettoja, an American from Georgia married to a dedicated *buongustaio.* Students prepare lunch, often including dishes from the duo's highly acclaimed *Italian Cooking in the Grand Tradition.* Market tours, sightseeing, and a graduation lunch at the Bettojas' seventeenth-century country villa are included in the nine-day, eight-night tour, $880 per person, double occupancy (plus airfare). Guests stay at the Bettojas' first-class Mediterraneo Hotel, on Via Cavour, and fly Pan Am. The next two courses start on September 10 and October 8. For information, call (212) 719-4898.

CASTELL' UMBERTO, OVERLOOKING THE TYRRHENIAN Sea, is the setting for the Sicilian cooking school of Chicago's Maria Battaglia and Ada Parasiliti, who run **L'Angolo Della Gastronomica** cooking school and bakery, in Milan. Students stay at the Hotel Canguro and work in the hotel kitchen, dine in Sicilian restaurants, watch ricotta cheese being made, go to a ceramics warehouse, visit Taormina, Cefalù, and Mount Etna. The course, including double-occupancy accommodations, field trips, and most meals, costs $950 (plus airfare). The school is open June 19 to 27 and September 18 to 26. For information, call or write Maria Battaglia, 647 Sheridan Square, Evanston, Illinois 60202 (312-328-4443).

Giuliano Bugialli KNOWS EVERY CORNER OF FLORence, and his courses each June and July in that city (in September and October he offers eleven-day travel programs for $2,250 per person) have students not only cooking Tuscan food and visiting markets and trattorias, but exploring the city's art as well, with the author of *Giuliano Bugialli's Classic Techniques of Italian Cooking* (Simon and Schuster) as their knowing guide. The seven-day course (including hotel, lessons, and some meals) costs $885 to $1,350, depending on hotel choice; airfare is not included. For information, call or write Mrs. Bernard Berman, 2830 Gordon Street, Allentown, Pennsylvania 18104 (215-435-2451).

A PASSIONATE CELEBRANT OF THE ITALIAN ART OF eating and her native Emilia-Romagna, **Marcella Hazan** holds a cooking course in Bologna featuring a fresh-pasta workshop, visits to favorite restaurants, four-hour classes in which students prepare a meal and eat it, and vineyard excursions conducted by her husband, Victor Hazan, author of *Italian Wine* (Alfred A. Knopf), a highly original and useful guide to Italian wines. Seven days of classes as well as exploring markets and a Parmesan-cheese factory are included for $1,250; hotel room and airfare are not included. For information, call or write Mrs. Hazan at P.O. Box 285, Circleville, New York 10919 (914-361-3503).

Marcella Hazan MOVES TO VENICE TO TEACH A CLASS at the luxurious Hotel Cipriani, on the lagoon across from Piazza San Marco, from October 20 to 26. The seven-day course includes five days of classes, demonstrations by rotating cuisinary stars, market tours, a field trip to the Lago di Garda, vineyard tours, and banquets. The price (including double-occupancy hotel room, but not airfare) is $1,850 a person. **—G.G.**

noblest Florentines at tiny, spotless Coco Lezzone...”

THE GOURMAND'S GUIDE TO Florence makes a visit to the *mercato centrale* obligatory, if only to inhale. Outside the southeastern corner entrance is a **pushcart** that sells trippa on a crusty roll and the even darker, stronger lampredotto (from the cow's first stomach). Ask for a bagno (a bit of the broth) and salt and pepper too.... **Rivoire,** on the Piazza Della Signoria, brews the most extraordinary hot chocolate, a must.... Ice cream needn't be any better than **Vivoli** does it at Via Isola Delle Stinche, 7. Try chocolate, rum crunch, coffee, gianduja. Then go back again and give the fruit flavors a chance.

ON THE ROAD

THE MILITANT WORKERS, THE unemployed, the left-wing rabble of Imola seem more bewildered than outraged by the classic *haute* decadence of **San Domenico,** with its transient claque of pampered internationals. With the rare two stars of Michelin providing a gastronomic beacon, San Domenico plays out grand-cuisine theater in nineteenth-century style, the fantasy of its onetime-banker creator, Gianluigi Morini. The silent stone house across from the cloister's gardens scarcely hints of the eclectic elegance inside: the glorious flowers; the rich cave, with its treasure-house of Burgundies; the antique silver candelabra and footed platters; the silver service plates, fragile crystal, and vermeil dessert spoons; the cherry-tinted napery; the host, whose ankle swivels and ramrod spine invoke images of a Nazi general in a fifties Hollywood flick; the waitresses, in the ruffly caps and aprons of Victorian parlormaids, cherubic busboys so adorable no one is surprised when the kitchen door swings open to see a young couple kissing.

And chef Valentino Marcattilii is the protégé of Italy's legendary private chef Nino Bergese, who sent him off to France, where he prepped with the Troisgros brothers in Roanne, at Auberge de l'Ill, with Vergé at Moulin de Mougins, and even at La Pyramide, in Vienne. (Valentino's *padrone,* Morini, showed up there with a nineteenth-century silver tray under one arm to plead with the great Fernand Point's widow to take his boy in.) The pastry chef is similarly pedigreed. Gourmand groupies will recognize the French accent of San Domenico: The silken mousse of foie gras in a slice of homemade brioche, à la Point. The salmon thins in herb-tossed sauce (here, basil), à la Troisgros. Duck breast in red wine. Frogs' legs in saffron cream. Exquisite miniature tartlets with Gallic finesse. Some of this is wonderful, though flaws persist. Still, it's a lark to find such luxury and ambition just seventeen miles southeast of Bologna. Happily, Valentino has not forsaken pasta, and that is the kitchen's triumph. An ethereal lasagna with meltingly tender noodles and mushrooms in gossamer béchamel. Spinach-greened crêpes with cheese and a savor of smoked ham. Plump sage-haunted tortelloni of ricotta and spinach. Rice brewed with Parmesan, butter, a hint of demi-glace.

This first Sunday in May, Imola is crowded for the Grand Prix auto race of San Marino. Morini wisely offers a fixed dinner ($105 for two, wines included), each menu numbered and signed, to best preserve sanity in the crush. First false note is the amuse-bouche—just a giveaway to sip with fine dry Spumante Ferrari (the winner that afternoon)—two little canapés of salmon mousse, dry and grainy, anchored with a toothpick. If you've never tasted Point's mousse of foie gras in brioche (or André Soltner's), you'd not notice the nuances, that the brioche is not as rich, nor as fresh, the port jelly less than sublime. By the time salmon scallops reach the table, the hot plate has overcooked them. The lamb is close to overdone, too, its thyme sauce unexciting. The evening's highs: that wondrous lasagna, a mint-and-sage ice in a puddle of grappa between courses, and the gemlike "piccola pasticceria"—lemon-curd tartlets, little banana doodads, fondant-dipped strawberries, and sheer hazelnut mousse in a chocolate cup.

Scaletta: *Pina Bellini (right) serves old dishes adventurously resurrected.*

An earlier visit to San Domenico brought similar pleasures: the same air of luxury, appreciation for the upstairs-downstairs Victoriana (spoiled only by busboys' insistence on scraping and stacking plates at table), and the sense of a passion for perfection not yet reached. Valentino can be a skilled technician. He proved that at the Rainbow Room late in May when he and his visiting kitchen crew produced astonishing uovo ai tartufi for 120 guests, wrapping spinach-and-ricotta purée, topped with an egg, in pasta, nuzzling it with a forest of white truffle. A fork releasing the runny egg yolk creates a sauce. His performance in a strange kitchen was impressive, yet at home he wobbles. Don't go to San Domenico for genius. Go for a very special adventure, a night of unique theater in Italy.

San Domenico, Via Gaspare Sacchi, 1, Imola (0542-29000). Closed Mondays. American Express, Visa.

MY FRIEND THE EXPATRIATE of Manhattan drawn seasonally to Venice tells me that Henry III of France visited the island stronghold in 1392, tasted Prosecco, Italy's sparkling white wine, and went home demanding that his alchemists invent champagne. If true, the story stands as further proof that in

"...At Gambrinus we have a razzle-dazzle lunch..."

matters affecting the palate the French have a way of doing it better. But the house Prosecco seems perfect, sipped in the bay window of **Gambrinus,** overlooking the late-spring greening of a fairy-tale garden with a covered bridge, roses, swans, and peacocks that pose as if choreographed by Diana Vreeland.

"We are friends of Tony May, of the Rainbow Room," we have announced. "We want to taste what you do best."

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And with that the razzle-dazzle begins. An exceptional Pinot Grigio with an apricot blush and the house label. Fresh lemon-and-oil-dressed anchovies dotted with parsley, and toast. The sweet flesh and roe of granceola (the spiny crab), served in its shell. Scallops steamed in buttery herbed broth. Cannocchia in camisa (the long white beady-eyed squill), its barely cooked bacon wrap obliterating the sea creature's delicate sweetness, alas—a miscalculation overcome by peeling the bacon away. Field greens in an odd almost-soup of the local cheese called montasio. "That was antipasto," the waitress announces at the point where we guess that is lunch. Contentedly we move on to pasta—a crisped crêpe wrapped around a spear of asparagus, then exquisite lasagna, all its parts meltingly gossamer. A platter of mixed fried delicacies follows—deep-fried batter-covered ribbons of eel, frogs' legs, and astonishing soft-shell crabs with fat full tummies. With this, possibly the best polenta ever encountered: crisp, freshly grilled white cornmeal patties, soft within.

Lemon makes sense at the climax of excess. Here there is lemon ice in a hollow lemon shell, and a too sweet lemon cake. Then, most pleasing of all, a tartness of mirtilli (bilberries), hot and syrupy on vanilla ice cream. As we sit sipping coffee, chef-owner Adriano Zanotto arrives, insisting we sample his invention, licorice-scented lemon mousse (try it, by all means, if you like milk of magnesia). "If my friends come and mention Tony May, you will feed them like this?" I ask as Zanotto whistles for his peacocks in farewell. "*Assolutamente,*" he promises. Our duo's bill for an amazing lunch in the handsome rustic charm of this white stucco inn is a modest $52.50, wines and service included.

Gambrinus, San Polo di Piave, 12½ miles from Treviso, 31 miles north of Venice on the autostrada *(0422-742043). Closed Mondays and January 6 to 31. American Express.*

MILAN

WHAT SEEMS LIKE AUDACity at **Scaletta** is not simply *nuova cucina* or ancient ideas in high-fashion dress. As Italian cookbook writer and critic Vincenzo Buonassisi observes, "Pina Bellini is a magician in the kitchen." And arch-rival gastronomer Luigi Veronelli calls Scaletta "perhaps the best kitchen in Italy." It's rare when food critics agree, especially these two. And though not all Signora Bellini's ideas and resurrections work, when she's good the food is sheer bliss. And mishaps seem less infuriating in the unpretentious setting of this wine bar, up a few steps and almost hidden in a neighborhood across from the Stazione Porta Genova, a scruffy nowhere corner of Milan.

Son Aldo runs the dining room in four languages. The glasses are etched. The wine list is impressive. And a hungry or adventurous couple can easily spend $70 for lunch. Even so, somehow the mood is cozy. With Buonassisi as host, the kitchen is clearly showing off, but the impact matches that of a totally anonymous lunch eighteen months earlier. Snail terrine makes no more taste sense to me now than it did before. Veal-stuffed cabbage rolls are merely good, not lyrical. And not every spice makes sublime gelati—cinnamon, yes, but not basil or sage. Sorry. Salt cod is not a favorite, although this washed cod, marinated in lemon and oil with black beans to absorb salt too, served with ribbons of radicchio and chicory on a giant black plate, is masterly. The spectacular risotto, served on the first visit with strawberries and nuts, now comes with bilberries, their tartness a lively accent to the voluptuous earthiness of porcini mushrooms, the rice itself perfectly cooked. Tender little ravioli stuffed and sauced with fresh asparagus are springtime incarnate, and delicate rounds of gnocci carrying bits of clam and branzino (sea bass) with a dab of fresh tomato are sublime. Kidneys come not rare, but juicy and delicate nevertheless, again with porcini. And steak tartare, "an old recipe from Piedmont," observes Buonassisi, is seasoned with oil, lemon, red peppers, and parsley—no egg, no anchovy.

The lunch would go on all day if we did not call a halt, a signal for dessert and a glass of sweet Moscato wine. Melon mousse with a foamlike texture and sauces in three colors—kiwi, strawberry, and orange—is eye-pleasing, but the mouth loves Scaletta's mixed-fruit tart.

Scaletta, Piazzale Stazione Porta Genova, 3 (02-8350290). Closed Sundays and Mondays at lunch. No credit cards.

Savini IS A GRAND OLD INSTITUtion of Milan, installed in that city's glorious soaring steel-and-glass Galleria. Imagining it a weary war-horse in the tourist sweepstakes, I would have ignored it except for the recommendation of journalist-gastronome Vincenzo Buonassisi. Two of us spend a ransom—$97—for lunch, tasting as we do (though, in fact, I unknowingly order à la carte the $28 menu of the day, and therefore pay more than double for it). And though the vast

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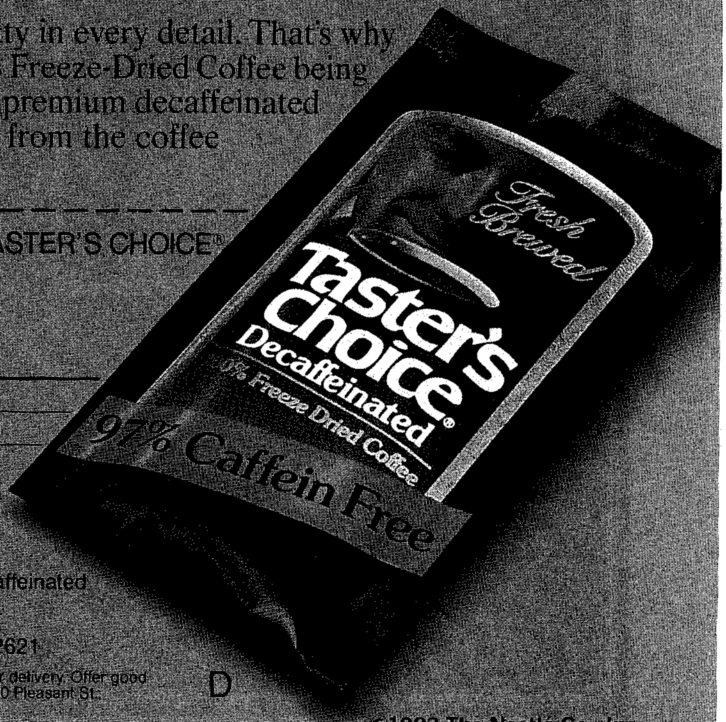

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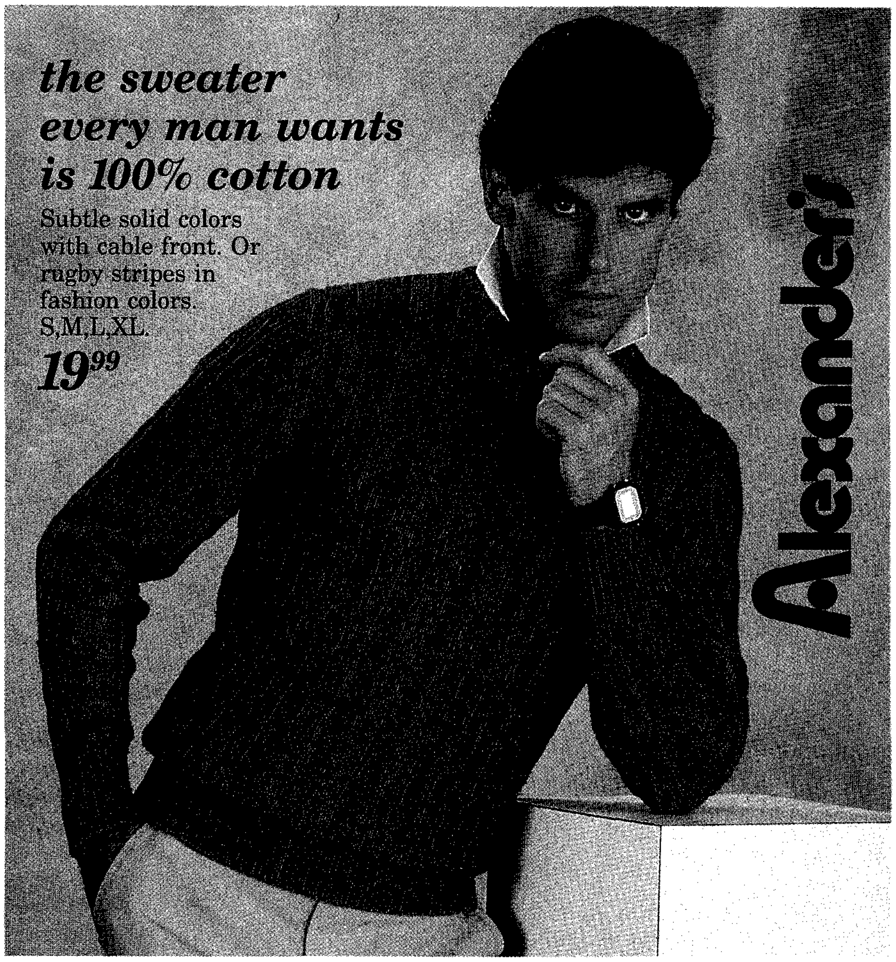

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rooms are almost empty, the service is all bilingual snap in the concourse café, with its eye on the passing promenade. And the food is surprisingly good. We share sparklingly fresh and tasty antipasti—terrines, seafood salads, grilled eggplant, salt-cured tomatoes, and zucchini—from not one but two rolling carts. A seafood taglierini has an intense seafood nip—pleasing to me, less so to my companion, but we are both wild about risotto al salto (celestial crisp fried-rice pancake). Scampi giganti arrive from the grill—miraculously—at the instant of just-cooked perfection. Only the rack of veal, which looks so tempting as it rolls by on the wagon, is disappointing, dry, rather bland, though its attendant potatoes are wonderful. A salad balancing sweet and bitter greens is heady with assertive olive oil. And two more trolleys of dessert offer something to please almost everyone. I like the giant poached pear.

Savini, Galleria Vittorio Emanuele II (02-8058343). Closed Sundays and all of August. American Express, Diners Club, Visa.

THE ROCKY MOUNTAIN SYBArite is justly despondent after three courses of mediocre cooking in a highly touted spot. He remembers a wonderful meal long ago at a trattoria named La Tampa. We jump into a taxi. It's almost eleven now. La Tampa is empty, not exactly a mood elevator. Around the corner, though, **Osteria Già Francesco** is lively—at outdoor tables and inside too. Incurable gourmands that we are, we have appetite left to share spaghetti puttanesca—scantily sauced by our standards, properly sauced by Italian measure, very firm noodles, incredibly savory—and fabulous crisp-roasted baby goat with marvelous potatoes. Simple, salty, and delicious. Rustico, the house red wine, is faintly effervescent and suits our now bubbling spirits. Brightly lit, tiled, with lots of photos and a clientele the waitresses seem to know, Francesco is promising—worth exploring again. Pasta, goat, wine, dessert, and coffee—supper for two—are $24 plus tip.

Osteria Già Francesco, Via Festa del Pardono, 4 (02-8053071).

IF A FLYING SAUCER WHISKED YOU blindfolded to a table in the muted seriousness of **Gualtiero Marchesi** and fed you ragout of boned frogs' legs, lobster claw, and steamed pigeon breast on ravioli pillows stuffed with purée of pea, not to mention a rainbow of sorbets, you might think you were in France. And a first visit, eighteen months ago, was exhilarating in its splendor, even though here and there a bird or beast was somewhat too cooked. ("You could be a gemologist," the Rocky

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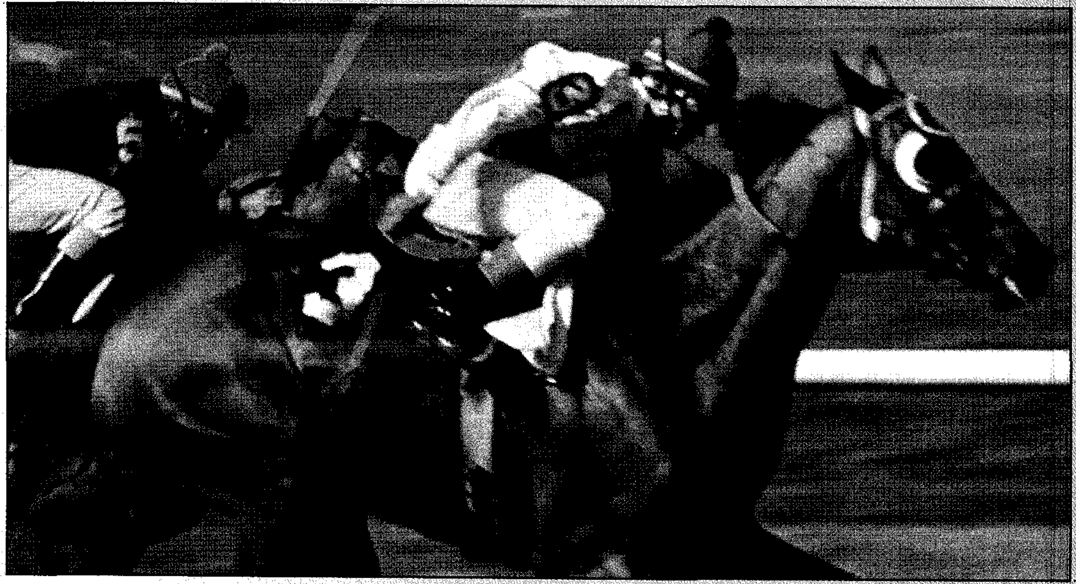

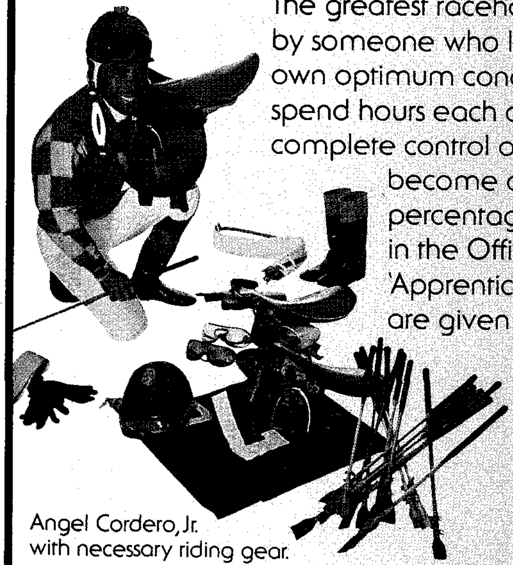

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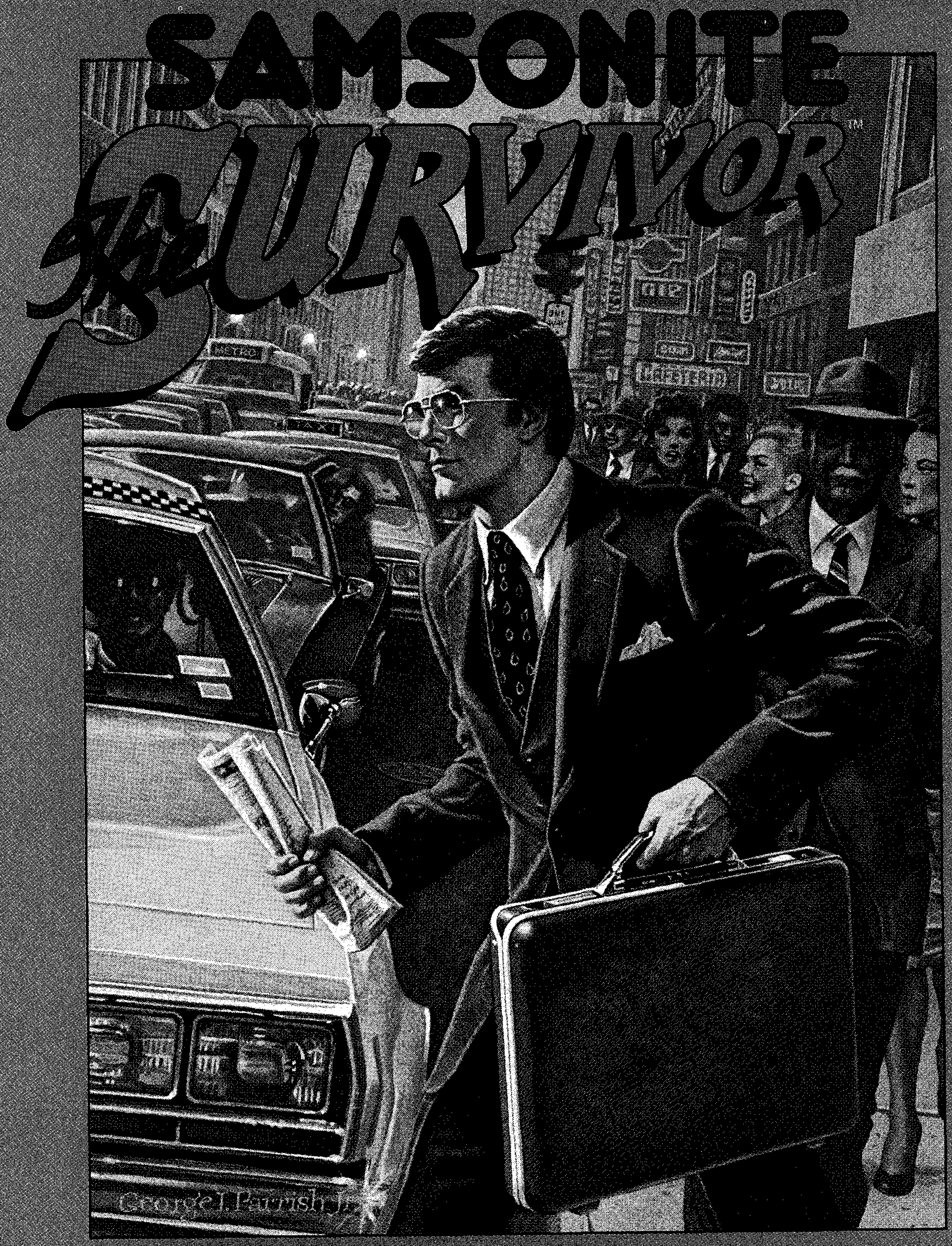

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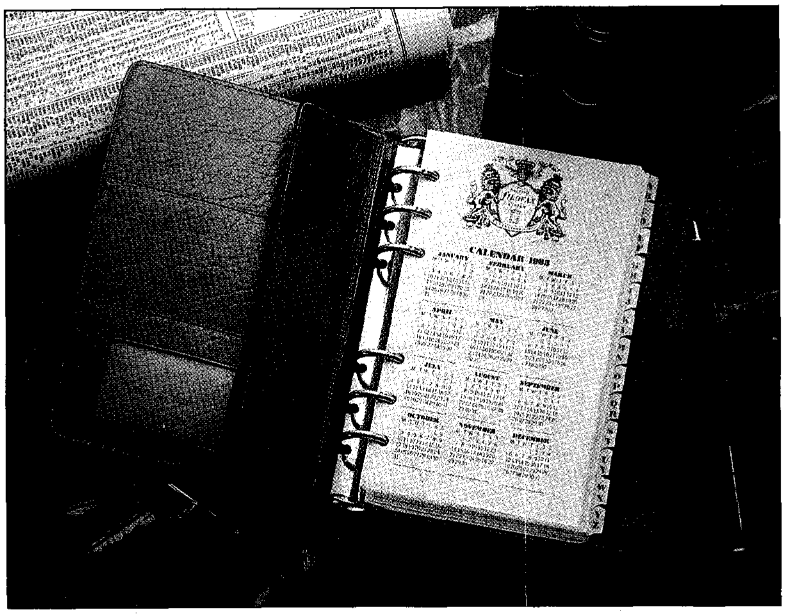
Mountain Sybarite suggested. "You're so good at faultfinding.")

But now, this spring, something is sadly amiss here. Prices are stabilized (in the stratosphere). Tasting more than most travelers would, finding a barolo worthy of the chef's ambition, we two spend, then and now, about $175 (though there's a daily special menu for two at $52 per person). And it's the same somber setting—deep-brown carpet underfoot, floating arc lamps overhead, a scattering of American businessmen, an artwork on every table. (One looks like a giant butter curler in orange plastic; behind us is a piece of wood that looks like a diseased hippopotamus.) And there is the chef himself, lurking in the distance. From his pained smile I imagine he guesses how bad he is tonight.

Granted, the prologue giveaway—a small cut of melting-rich spinach-and-prosciutto custard pie—is glorious. But then it's a depressing downhill skid. Impeccably cooked scampi lying near translucent disks of cucumber are as uninvolved as a couple in a Reverend Moon marriage. A tennis ball of foie gras studded with chips of truffle is strangely without taste, joyless. Overcooked lobster swims in a glazed zabaglione. Orata, a fish Waverley Root calls "chrysophrys," is bizarre in oil flecked with fresh and dried herbs. Steamed pigeon—rare, as requested—is served in yellow skin that is both ugly and inedible. And sweetbreads and kidneys, in bits, tossed with spinach, haven't an ounce of pizzazz. At this point, a decent tart, one splendid sorbet (three others are infinitely less splendid), and homemade chocolates cannot possibly distract from a pitiful performance. Another meal or two would tell the tale here, but I'm not sure I want to risk it.

Gualtiero Marchesi, Via Bonvesin de la Riva, 9 (02-741246). Closed Sundays and Mondays at lunch. American Express.

Peck IS THE FAUCHON OF Milan—not one, but a sprinkling of shops: the Gastronomica (*haute* deli), at Via Spadari, 9; the Bottega del Maiale, at Via Hugo, 3, for charcuterie in dizzying array; the Rosticceria, around the corner at Via Cesare Cantù, 3, for spit-roasted ham and homemade potato chips (not very good—sorry). A decade ago, before Dean & DeLuca, before Zabar's, before Balducci's took on cosmopolitan airs, Peck seemed very grand. Today it pales by comparison, but is still a must in the Gourmand's Guide to Milan. . . . **Il Salumaio**, at Via Monte Napoleone, 12, is more concentrated than Peck, and more thrilling. . . . For comely cookies and celestial country tarts—especially pear and chocolate—do not miss **L'Angolo Della Gastronomica**, the bakery of cooking teacher Ada Parasiliti, Via Borgospesso, 22. ■



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The Education Of Tony Alvarado

By Joe Klein

A man for all children faces the big classroom.

ANTHONY J. ALVARADO—THE city's new and rather unlikely chancellor of schools—often tells a story about a teacher who came to him with an idea. Superintendent of District 4, in East Harlem, at the time, Alvarado was searching for ways to make learning possible in the midst of social and educational anarchy. "The teacher had an idea for a new program," he says. "It sounded pretty good. I asked some questions, and then I said, 'Okay, let's try it.' But for the next twenty minutes the teacher gave me reasons why it couldn't possibly be done, why the *system* wouldn't allow it to happen. I asked, 'If you think this program will work for the kids, why are you so concerned with all those negative things? Let's just try it and see what happens.' "

The point is one of Alvarado's favorites: The stifling effect bureaucracy has had on the New York public schools, the expectation—among teachers especially—that new ideas will be discouraged, that innovation will be smothered by paper shuffling.

But the story is significant for at least three other reasons, which provide some insight into the style of the new chancellor, and which Alvarado—characteristically—neglects to mention:

1. *The teacher in question:* Ellen Kirshbaum, whom he later married. "How important was that meeting?" Alvarado asks, laughing. "In terms of the long-term relationship, it was *very* important. I'd never met Ellen before."

2. *The program in question:* Kirshbaum was experimenting with the performing arts as a way to get her students excited about learning, and wanted to expand the program. Her meeting with Alvarado led to the creation of the East Harlem Performing Arts School, the first of 22 alternative schools that helped transform District 4 from an educational desert into one of the most innovative and successful urban school districts in the country.

When Alvarado arrived, in 1973, East Harlem ranked last among the city's 32 districts in reading scores; when he left to become chancellor, it ranked seventeenth. In 1973, only 17 students from the district were accepted into one of the city's elite high schools; last year, nearly 200 were. Perhaps more significant, approximately 400 students are now *voluntarily* coming into the district for an education—many of them from more fashionable, neighboring Manhattan areas.

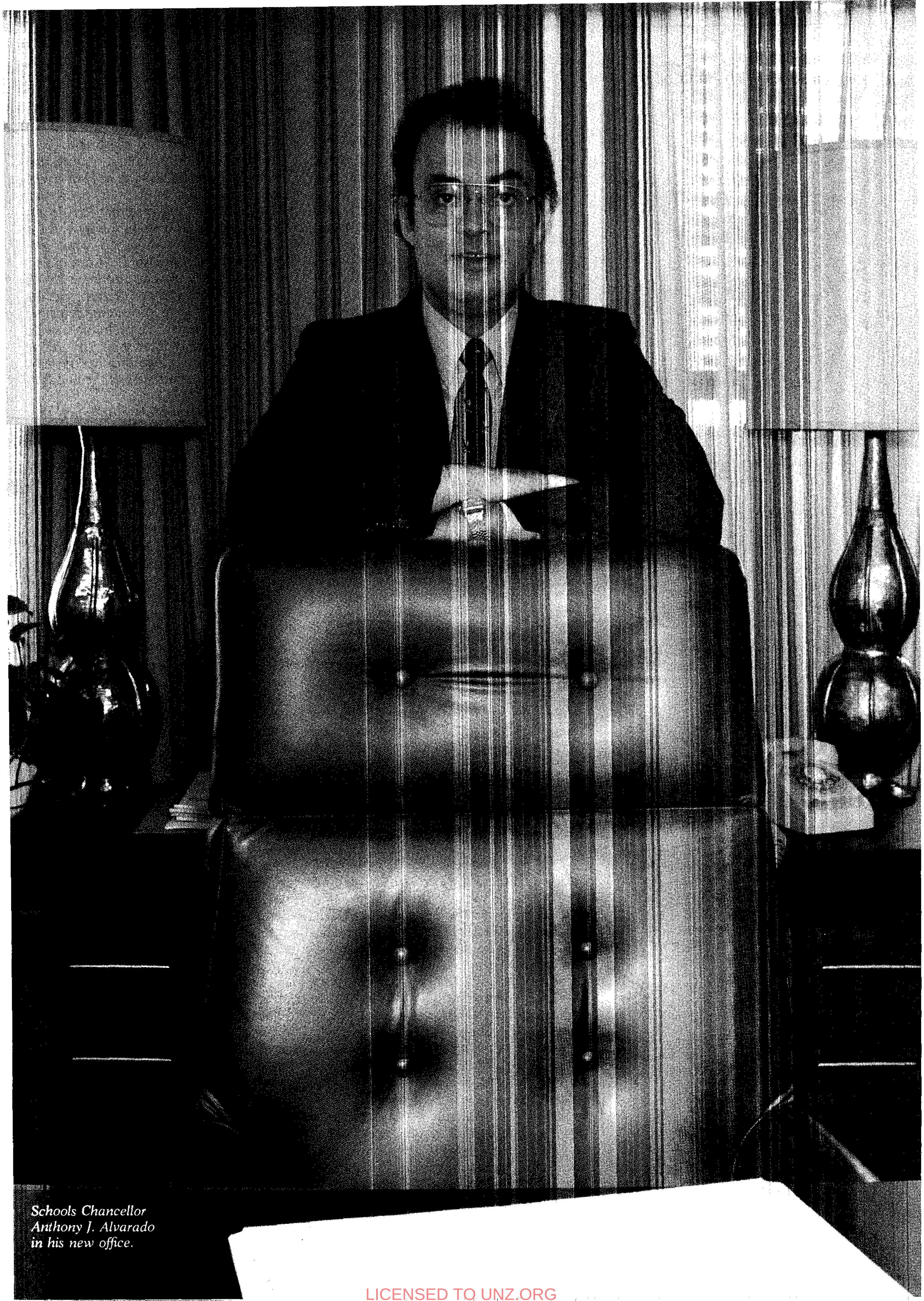
"You have to understand the magnitude of what Alvarado has done," says David Rogers, a professor at N.Y.U.'s Graduate School of Business Administration and author of three books about the New York City schools. "There have been individual teachers who've been able to get through to inner-city kids, and principals who have turned whole schools around. But no one—to my knowledge—has been able to turn a whole *district* around, except Alvarado. District 4 is, I think, unique in the country. In fact, I send one of my kids to school there—to Manhattan East, a wonderful school. I mean, it's pretty astonishing when you think about it. I live on the Upper West Side, and I'm busing my kid *into* East Harlem to get a better education."

3. *The method in question:* This is by no means a trivial point; it may well be a clue to Alvarado's style as chancellor: The idea for the new program was Kirshbaum's, not his. She was the first of a stream of teachers and principals—people already toiling in the frustrating classrooms of District 4 when he arrived—who came to the new superintendent with creative ideas and found, to their amazement, that he was receptive. It was a rather odd style of leadership for a supposedly aggressive reformer, and it should come as a relief to the huddled masses at the Board of Education now waiting for the ax to fall.

Alvarado did not take East Harlem by storm, abrasive and self-righteous, spewing "brilliant" ideas that he imposed on unwilling, unimaginative pedagogic flunkies. The ax *did* fall, controversially at times, but the changes were gradual, and very often the product of after-hours bull sessions (which appear to be Alvarado's favorite administrative tool) where he would preside but not dominate. "Tony is not a confronter. He's not domineering, and it's almost impossible to get him angry," says Sy Fliegel, director of alternative schools in District 4. "He is, in fact, the least egotistical person I've ever met."

Alvarado's humility is at once awkward, attractive, and not entirely convincing. When asked the reasons for his success in District 4, he fumbles and splutters, tongue-tied, before admitting, "I think I can be good in creating an ambience where people feel comfortable

Photographed by Robin Moyer/Black Star.



Schools Chancellor Anthony J. Alvarado in his new office.

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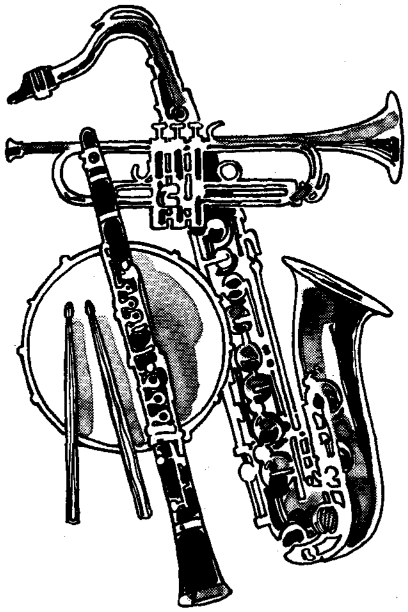

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enough to present their best . . . to create processes and projects they have ownership over and receive credit for, while injecting some of my own ideas that might prove helpful to them."

He stops, then allows himself a burst of diffident egotism: "That's what we should be doing more of. We're always so *busy* in education, but we never have time to talk about the things that are really important. I used to ask myself, 'What did I do today that influenced a kid—positive or negative?' It was very humbling. Because a lot of times you'd find that you'd put in a sixteen-hour day and you didn't do a damn thing. You did maintenance, you solved problems, but none of that was related to the central fact of what makes a school go—*kids*."

Listening to him, it seems incredible that this gentle 41-year-old man will now have responsibility for such a monumental enterprise as the New York City school system, the largest in the country, a sprawling empire with approximately 1,000 schools, 919,000 students, 100,000 employees (of whom only 54,000 are teachers), and a budget in 1981–82 of $3-billion. In addition to the obvious educational and administrative challenges, Alvarado has inherited a position of potentially enormous political power: He now has final say over the disbursement of hundreds of millions of dollars' worth of contracts—for everything from the tuna surprises that have turned generations of scholastic stomachs to the building leases and construction contracts that cause politicians' mouths to water.

And while Alvarado's love of children seems unquestionable, his attitude toward power—and his ability to use it—may well be more critical to his chances for success as chancellor.

ALVARADO'S AWKWARD HUMILITY falls away when he talks about kids. He becomes genuinely excited, and it was his ability to convey this refreshing enthusiasm that transformed him from an obscure Puerto Rican educator into a plausible candidate for chancellor in a matter of weeks this spring. It happened at a forum sponsored by the New York *Post* on March 31, in which he debated the other two major candidates for the job: Deputy Mayor Robert Wagner and Deputy Schools Chancellor Dr. Thomas Minter. Until then, Alvarado had been little more than a convenient piece of symmetry in the race—the Hispanic bookend to Dr. Minter, the black candidate. Neither had a ghost of a chance, or so it seemed. Wagner was the choice of Mayor Koch, and the mayor had the clout to force the Board of Education to abide by his choice (although, in truth, not much force was necessary).

Wagner, a solid and well-respected administrator, was solid and respectable in the debate. He talked dispassionately about finances and the mechanics of administration. Dr. Minter, concerned about rumors that he was not the most forceful of men, tried to be forceful but came off muddled and rhetorical.

Alvarado, though, talked about kids. Of the three, he was the only one who spoke about the rudiments of education—teaching and learning—with any passion. Again and again, he moved the discussion from politics to what was happening in the schools. At one point, he roused the drowsy audience to an ovation by noting that "certain specific high schools" were producing most of the city's dropouts: "The schools that do not perform year after year should be *closed down*, and . . . we should start new organizations to better meet the needs of students."

If not for Alvarado's eloquence that day, the *Post* debate would have been yet another meaningless ceremony in a process marked by charades, the saddest of which was Dr. Minter's candidacy. "There was no chance on earth that Minter would ever be chancellor," says a prominent minority politician. "He was a pawn in the game. Al Vann, Herman Badillo, and the [black and Hispanic legislative] caucus used him as the opening shot in the 1985 mayoral campaign. They had to know that Koch would never accept Minter if *they* supported him, but they wanted the spectacle of the mayor opposing the black man. They were just using Minter to make Koch seem racist again and to mobilize the minority community."

When the Board of Education made its decision, in early April, only one board member, Marjorie Lewis, the Manhattan representative, voted against Wagner.

Alvarado did not have a single supporter, but he emerged from the process a winner. He had established himself as a man with a future, a media favorite. He'd also been careful to steer clear of racial politics, and hadn't made any enemies. In fact, says Carlos Medina, deputy superintendent in District 4 at the time and a key Alvarado strategist, "we maintained good relations with Bobby Wagner throughout. We knew with the mayor backing Wagner it would be hard to get the No. 1 job. Our fallback position was deputy chancellor." It was a sound tactic: In the week after his election, Wagner met with Alvarado and offered him the job. "I was impressed with his record," Wagner says now. "Not just the reading scores, but the spirit and atmosphere up in East Harlem. We also got along very well."

There are those on the Board of Education who still believe that the Wagner-Alvarado combination—Wagner taking care of administration, Alvarado running the schools—would

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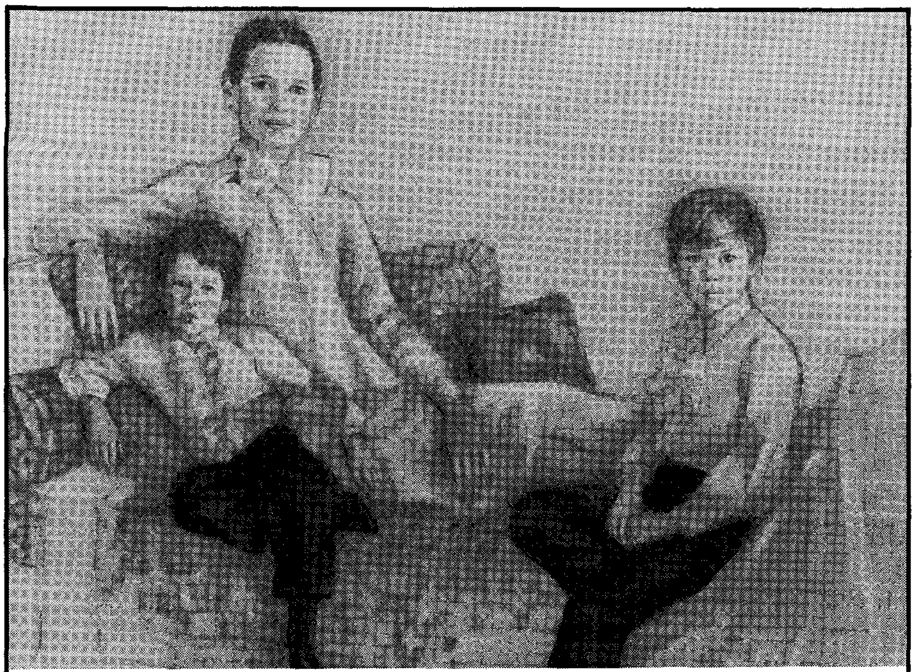

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have been the best of all possible worlds. Those plans were derailed, though, by one of the least expected events in recent New York political history. On April 22, Dr. Gordon M. Ambach, the state's commissioner of education, refused to certify Wagner as chancellor, because he lacked the educational credentials for the job. "It was a ridiculous, vindictive decision," says one Board of Education member. "Ambach was just getting back at Koch, who'd called him pigheaded—or something like that—last year."

The next morning, April 23, Wagner had breakfast with the mayor and several of his advisers at Gracie Mansion. "There was a lot of support for me and some talk of challenging the ruling in court," Wagner says. "But I said that there might be real danger in protracting the process any further . . . and that, of the other candidates, Alvarado had the best chance of doing well in the job."

Two days later, Anthony Alvarado received a phone call from City Hall—the mayor wanted to see him. Apparently, their meeting went well. When the Board of Education convened that Friday, April 29, Alvarado was elected chancellor, with only Amelia Ashe, a Koch appointee who still favored Wagner, dissenting.

The selection was greeted with some jubilation and a great deal of relief. Both the mayor and the minorities could claim victory. Alvarado was quickly endorsed by everyone from Albert Shanker to Albert Vann. In the media, there was the giddy sense that the political process had, for once, stumbled upon a compromise candidate of real quality, although no one seemed to know very much about him—beyond the East Harlem reading scores—or what he planned to do.

ON A SATURDAY AFTERNOON about a month after he assumed his new duties, Anthony Alvarado flops down on a couch in the back parlor of his Park Slope brownstone and tries to explain how he's come so far so fast. It isn't easy for him. "I'm strange, I know it," he says. "I guess I always try to deflect questions about myself to something else. I don't know why. It would probably take a couple of hundred hours on a couch like this to figure it out—maybe something in my childhood."

He was born in the South Bronx on June 10, 1942, the only child of Juan and Victoria Alvarado, both of whom spent most of their time working in factories. His grandmother was the dominant force in his life, and he speaks of her in strangled bursts of sentence fragments: "My grandmother was the emotional . . . the real support you don't realize until much later . . . a lot of characteristics, a lot of who you are came through her . . .

crazy in her own way, but absolutely loving ... unqualified. She was an unqualified giver."

The family lived in a two-room apartment, a sixth-floor walk-up. His parents slept in one room, he and his grandmother in the other. There were pictures on the wall of Christ, Roosevelt, and, later, John F. Kennedy. Alvarado spoke only Spanish until he was five. "The sense of importance of education was ... overwhelming," he says. "If you had asked me at four years old if I was going to college, I would have said yes—not knowing what college *was*, just that it was something I had to go to."

He went to public kindergarten, then switched to St. Anselm's, a parochial school. His grandmother walked him to school every day. He was an altar boy and read a lot. He was not, it seems clear, a tough, South Bronx street kid. Of the streets, he says, "There were involvements, one way or another. Mostly incidents. There were times you were there and tough things would occur ... but, yeah, you know, you got over it. It was just something you had to deal with. But I wasn't an outsider. I was always down playing ball."

And reading a book in the on-deck circle. "I liked Rafael Sabatini and Dickens—you know, books where righteousness triumphs over evil, clear-cut good and bad. But there's no one book I can point to, no enduring favorite. I go through phases now. I'll read a book about Indians and suddenly I'll have to read *everything* on Native Americans. I have about 400 books about Native Americans. I did the same thing with Jews."

From St. Anselm's, he went on to Fordham Prep, where he was one of two Puerto Ricans in his class. The other was David Diaz, now a reporter with WNBC-TV. "Tony was a quiet guy, very studious," Diaz recalls. "There were three tracks in the school. I was on the slowest, he was on the fastest—which meant he took four years of Greek in addition to Latin: It was a *very* tough school. I led this bifurcated life—with the upper-middle-class kids at school during the day, and then hanging out with street gangs at night. I don't think Tony was like that at all."

Alvarado remained at Fordham for college and graduate school, still living at home with his parents and grandmother. "I spent nine years on that damn campus," he says. "I was very parochial. My world was still small, although it was growing imaginatively through books. I had a good chemistry teacher in high school, so I became a chemistry major, but that wasn't for me. Standing around in a white coat, watching things blow up—I wanted to work with people. People are very important to me." He winces as he says this. "How do I say it in a way that doesn't sound

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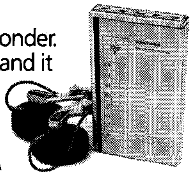

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corny? Social conscience and social responsibility is the . . . is my overriding concern. Nawww, that's corny, too."

Alvarado became a teacher. He taught English at Junior High School 38 and James Monroe High School, both in the Bronx. He was married, had two daughters, and was divorced. Then, with the opening surge of affirmative action in the late 1960s, people began to offer him all sorts of jobs. "It wasn't because I was forceful," he says. "People just came to me. When I became [an elementary-school] principal, it was because a person on the local board said, 'Tony, please apply. We need to show there are qualified Puerto Rican candidates.' The same was true in District 4."

IN THE EARLY 1970s, DISTRICT 4 WAS the example most often cited by those who believed that the recently implemented school-decentralization plan was a complete disaster. "It was total mayhem," says Carlos Medina, who became Alvarado's deputy superintendent. "People would point to what was happening in East Harlem and say, 'See, you can't let *those* people run their own schools.' The board members would have fistfights at meetings. Everyone wanted a piece of the school money coming into the neighborhood."

In 1973, though, a rather remarkable reform slate took control of the school board. It was headed by Robert Rodriguez, later elected to the City Council but then only 22 years old. The chairman of the Personnel Committee, the man in charge of finding a new superintendent, was Tonio Burgos, then 21 years old (now appointments secretary to Mario Cuomo). "I guess it *was* pretty strange. I'd just graduated from Julia Richman High School, and there I was interviewing all these . . . *educators* for the superintendent's job," Burgos says, laughing. "We must have interviewed 100 people. A lot of them would say all these highfalutin things, but Tony was very simple. I spoke to him for about three hours in his apartment on the Grand Concourse. He talked about fundamentals—*reading! standards!* We had about seventeen different reading programs in the district. He said the same standards should apply everywhere. He also said, 'For every month of instruction, there will be a month of progress.' And if there wasn't, we could let him go."

Alvarado's insistence on standards and fundamentals must have seemed rather old-fashioned at the time. With decentralization, the New York public schools had entered the Dark Age of permissiveness. "It was a natural process that went overboard," Alvarado says. "We had a highly rigid system with a demanding, basic curriculum that wasn't responding to the needs of the kids, and we replaced it with a process that destroyed the rigidity but didn't re-

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place it with anything. We cared about *rapping* and being sensitive to their problems, but we forgot that there had to be *content* too or the whole thing would be meaningless."

Restoring standards was the first order of business, but there were other problems—more vexing, less clear-cut. When Alvarado arrived, there was not a single Hispanic principal in the district. He quickly moved to replace some of the untenured principals—almost all of them Jewish and some quite competent—with those from other minorities. At least one of those dumped—Samuel Peyer, of P.S. 171—successfully challenged his firing before the city's Human Rights Commission. "Look, I was an acting principal, and he replaced *me,*" says Sy Fliegel. "The guy was acting on philosophical principles. He believed in an integrated supervisory staff. The idea that he was anti-Semitic is just bull----. I mean, look whom he *married.*"

Ellen Kirshbaum had been an elementary-school teacher at P.S. 108 for nine years when she went to Alvarado with her proposal. "I was flabbergasted when he said 'Why not?' I was dumbfounded."

When asked if that was when their courtship began, she laughs: "It was outrageous. We were married two months later."

The Alvarado-Kirshbaums have two daughters, Rachel, four and a half, and Emily, twenty months, and two dogs, who "are the worst-trained dogs in the world," Kirshbaum says. "I've whipped more teenagers into shape, but I can't do a thing with those dogs." They moved from the Upper West Side to Brooklyn in 1976 and settled in Park Slope two years ago. Their brownstone is a dark, comfortable warren dominated by the children, the dogs, and books. "We like the diversity here," Kirshbaum says. "When you're a Jew and a Puerto Rican and you're married, you obviously have to get a kick out of diversity. But Tony and I also share the same world view—a love of humanity and a profound respect for children—even if our personalities are very different. I'm aggressive, and he's . . . an *allower.* He allows people to be better than they ever thought they could be."

Their marriage created a certain amount of friction in the district—the appearance of conflict of interest—that was compounded by Kirshbaum's personality, described by her enemies as "forceful," which is no doubt a euphemism. "I demand excellence," she says. "I'm *not* easygoing, and that creates tension."

"She was in the district before I got there," Alvarado says. "So I get there and become superintendent, and that means she has to leave? There's something inherently unfair about that."

The marriage meant, though, that

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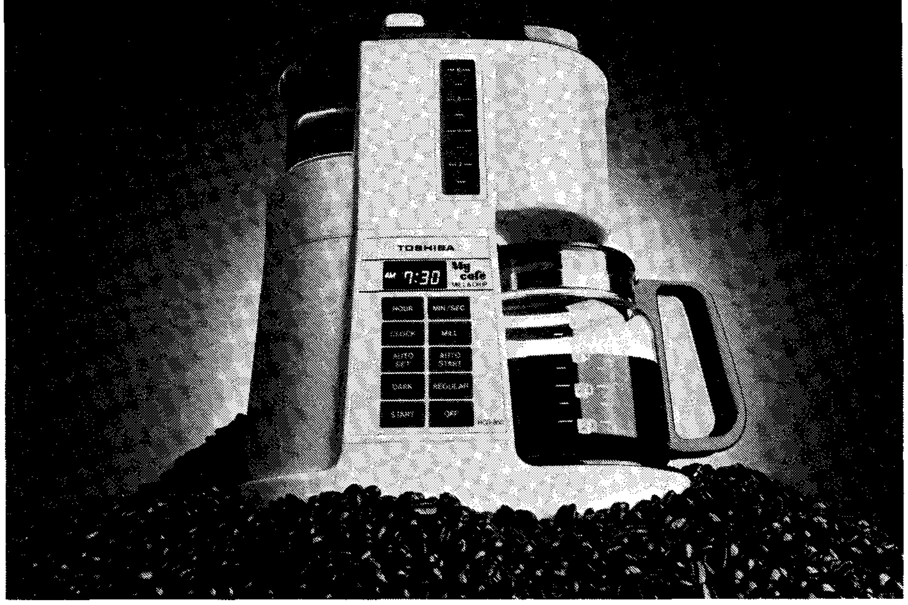

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Kirshbaum's career was effectively stunted. Despite her obvious talents, it would have been difficult for Alvarado to promote her on merit. She remains in District 4 as a teacher, but says, with some frustration, "I have low-profiled my career to death."

THE PORTENTOUS MEETING with Ellen Kirshbaum and the beginning of alternative schools in the district brought other bureaucratic hassles. Alvarado had an unconventional view of what constituted a school: A school, he believed, was a *program*, not a building. "There was an unwritten law that you only had one principal per building, and Tony wanted to change that," says Frank Arricale, who was in charge of personnel at the Board of Education and is now superintendent of District 19, in East New York. "He wanted to eliminate some administrative jobs and create others. There was opposition from the supervisors' union, but I helped him. Tony wasn't grating. He wasn't a snippy kid, but very easygoing. He was very sincere, and I think everyone at Court Street liked him."

The other major problem Alvarado faced was financial. In 1975, the city's budget crisis forced cuts in school spending that threatened the new programs in District 4. Alvarado found two rather creative ways to get around the money crunch. First, he established a funding office to seek out grants from federal programs, foundations, and private industry. Carlos Medina, who directed the office, says, "Every time we wrote a grant proposal, we'd put in money for more staff. Pretty soon, we had fifteen people working in that office, writing proposals, looking for more money."

Alvarado's other fiscal tactic was a bit more controversial: He simply overspent his budget. From 1976 to 1982, he ran deficits that ranged from $25,000 to a whopping $1.6 million (in 1982). "Tony knew exactly what he was doing," says Sy Fliegel. "You show me a district superintendent with a budget surplus and I'll show you someone who doesn't understand school finances. If you spend only what they give you, they won't give you any more next year. Tony pushed the system to the limits."

But there are others who believe that this tactic was more than a little unethical. "The extra money Alvarado spent had to come from *somewhere*," says one Board of Education insider. "He may have been running a model district up there, but ultimately it was being subsidized by the kids in the other districts. I think Frank [Macchiarola] was willing to look aside because he believed that something positive was going on up there—the kids were being *educated*. But if Alvarado tries to get

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away with that sort of thing now, as chancellor, he'll be an administrative disaster."

As the years passed, the innovations in District 4 burgeoned. More and more teachers—some now from outside the district—began to come to Alvarado with new ideas. A reading teacher named John Elwell decided that sports might be a way to motivate his students, and so the Sports School was established in 1978. There was the Academy of Environmental Sciences and the Maritime School; there was the Talented and Gifted School (TAG), for smart kids, and the B.E.T.A. School, for slow ones; there was the Northview Center for Communication Arts, a school for nascent writers, and the College for Human Services, which trained kids for "living in a world where service work is critical to the economy." Some of the schools are tiny—the Children's Workshop consists of a single classroom and one remarkable teacher, Beryl Epton, who specializes in working with children in the lower elementary grades who have severe learning and emotional problems.

"There was no master plan, no initial dream or vision," Alvarado says. "Alternative schools were conceptually right for me, but I had no idea how far that strategy would go. It developed organically. If something sounded good, we tried it. I never thought so many students would want to go."

By 1982, more than half the junior-high-school students in the district were attending alternative schools, and that year Alvarado took the additional step of allowing all junior-high students their choice of schools in the district. It was hailed by the New York *Times:* "New York's School District No. 4 has done it again. . . . Teachers, taxpayers and, above all, children stand to gain if East Harlem's daring experiment is validated."

Alvarado's ultimate experiment, though, came in an area where he had no legitimate authority. District superintendents run the elementary and junior high schools in their areas; high schools are controlled by the central Board of Education. The high school in East Harlem, Benjamin Franklin, was an unmitigated disaster. In 1981, Benjamin Franklin's basketball team was undefeated, but only 7 percent of the students who had started at the school received diplomas. Attendance was running at 44 percent, "and that was in the *morning,*" Alvarado says. "By afternoon, if 20 percent of the kids were still there, we were lucky."

Working with the central board, Alvarado developed a plan to *close* Benjamin Franklin and replace it, in 1982, with the Manhattan Center for Science and Mathematics: three separate schools in the old Benjamin Franklin building—an open-classroom elementary school, a

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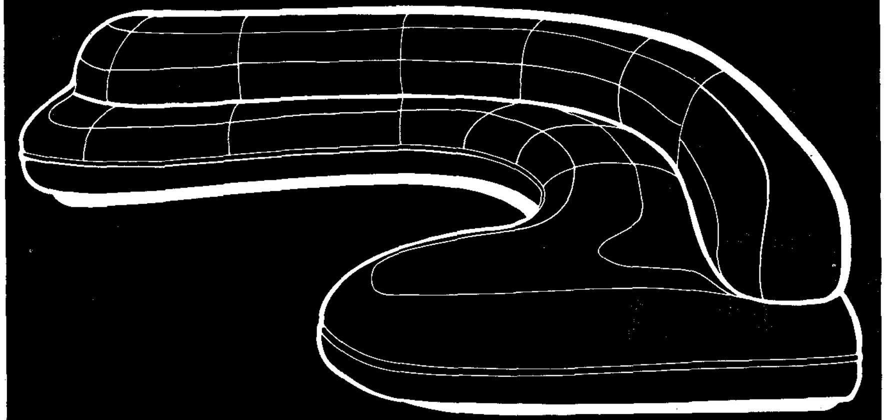

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more traditional junior high called the Isaac Newton School for Math and Science, and a high school that also specializes in science and technology.

"You can walk into a school and take one breath and know if it's good or bad," Alvarado says. "You don't even have to walk into a classroom—you just *know*. You can cut the atmosphere with a knife."

At the Manhattan Center, as in many of the schools in District 4, the air seems to crackle with optimism and caring, even on a dreary Thursday morning in late May. The hallways, which were about as safe and congenial as dark alleys during the last years of Benjamin Franklin, gleam with student art and science projects. The busy, colorful classrooms are filled with alert black, white, and Hispanic children—elementary-schoolers tapping away at computers, high-school kids in an industrial-design class trying to figure out more efficient designs for household appliances. When a teacher—and even *they* seem a more benign group than their pinched, embattled comrades in other schools—asks a question, a dozen hands shoot up. In the Isaac Newton wing, a home-economics room has been converted into a laboratory, and three students are hard at work on a topographical study of the ocean floor. "Is this a tough school?" they are asked.

"In some ways," says one. "The work is harder than at my old school, but there aren't any gangs or fighting—*that* was really hard."

Downstairs, in the principal's office, Cole Genn becomes downright emotional when he talks about his school: "This would never have happened without Tony Alvarado," he says. "I was a teacher in this district for ten years before he came. The poverty pimps who ran it considered me a troublemaker. But Tony believes in teachers. Everybody comes into the system thinking he's going to be Mr. Chips. Most burn out within two years. They say, 'Those f---ing kids won't *learn* anything.' But there are always a handful of teachers who refuse to become cynical. Tony responded to those people; he gave them a chance to experiment. I can't tell you what it means to my life that he gave me a chance. My life isn't a waste anymore. I'm *proud* to be a teacher, and that wasn't always the case."

Caring for kids: *Alvarado and wife meet their constituents.*

THE MANHATTAN CENTER MAY well be the prototype for the New York high school of the future. Running the high schools will probably be the most enjoyable part of being chancellor for Alvarado, and he is already bubbling with ideas about how to reduce the city's abysmal 45 percent dropout rate: "We have to create more choices for the kids," he says. "If I put a half-hour into it, I probably could come up with a list of 30 high schools we should create. Why not have a high school of writing? Three years ago, I came up with the idea for a high school of finance, and now there's a grant from Shearson/American Express for something like that. We could put it in the World Trade Center, right near the big banks, the stock exchanges and brokerage houses. We have to reach out to the business world, and also to higher education, for help. I met with Joe Murphy, the chancellor of CUNY, and we really hit it off. I think we're going to come up with an extraordinary array of relationships between the high schools and CUNY."

Alvarado says the high schools will be

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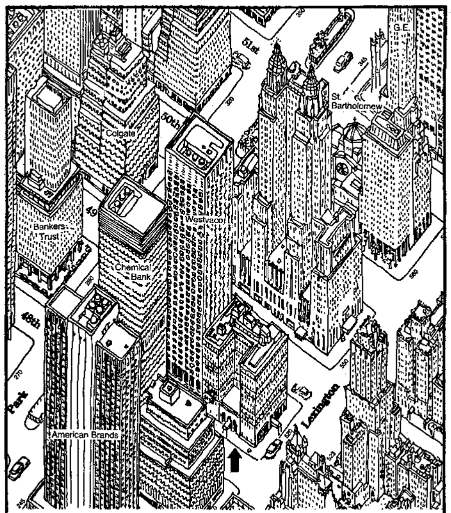

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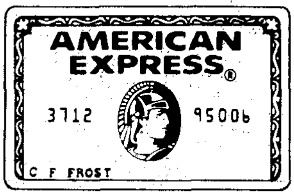

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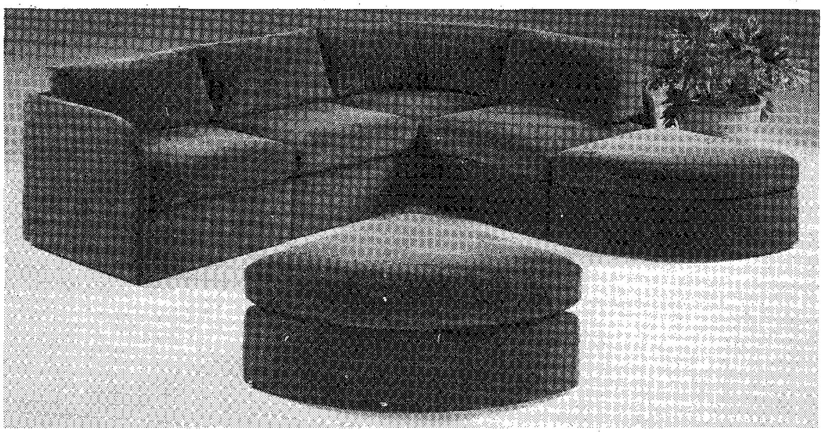

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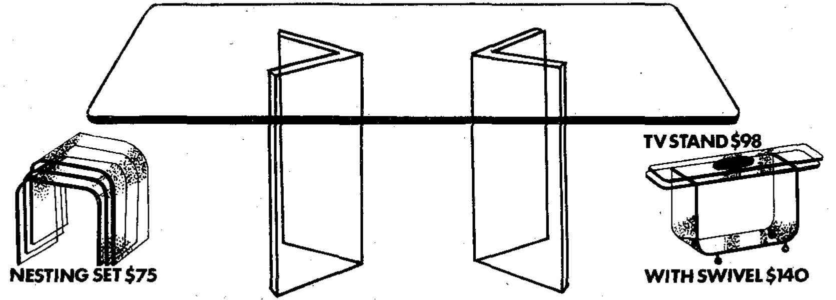

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his greatest challenge, but that seems unlikely. Far more difficult will be the area of special education, which, because of several recent court rulings, has become a cancer in the schools. Originally intended primarily for children with physical and mental handicaps, special ed has become a dumping ground for kids with "emotional disabilities" as well—in other words, any kid a teacher can't handle. The program has swelled in less than five years from 49,700 students to a preposterous 100,000 (out of 919,000) and may, according to Alvarado, grow to 120,000 in the next few years, draining hundreds of millions of dollars from the rest of the system.

"It's madness," Alvarado says. "It's completely out of control. If a kid goes out of control, you have to put your arms around him and hold him down for a while. That's a strange approach for me—my normal inclination is to unshackle things. But I think we have to establish some structure in special ed."

BUT ALVARADO'S GREATEST challenge probably will come in an area more amorphous and, no doubt, less interesting to him than the immediate problems of high schools and special education: He will have to administer the spongy, passively defiant, and apparently impregnable bureaucracy at the Board of Education. "What we're talking about is one big candy store," says a would-be public-school reformer. Over the years, politicians—most notably Meade Esposito's Brooklyn Democratic machine—have raided the store to provide cushy pork-barrel contracts for their friends and supporters.

There are those who believe Alvarado's constant budgetary troubles in District 4 prove he's unqualified to ride herd on finances at the central board. In refusing to vote for him as chancellor, board member Amelia Ashe pointedly cited the need for a "management and fiscal expert" at the helm.

Even some of Alvarado's supporters, like Deputy Mayor Robert Wagner, recognize there may be problems. "It's a big jump from a local district with a budget of $20 million to running the largest school system in the country, with a budget of $3.1 billion," Wagner says. "I think it's something he'll be able to overcome, but only if he appoints a deputy chancellor to administer the system."

As soon as he was elected, Alvarado made an effort to put the bureaucrats on alert: "The octopus is the system, the bureaucracy," he told the *Times* on April 30. "I'll walk around with a pair of shears in my back pocket. Whenever I see a tentacle, I'll take it out."

It was an unusually forceful remark for a man who prides himself on his lack of aggressiveness. "But I really believe that about the octopus," he says, rather defensively. Still, he feels uncomfortable talking tough, appearing authoritarian, being *chancellor,* a title he disdains ("It makes me sound like Bismarck or something," he says). He acknowledges that his greatest strength in District 4—his openness, his receptivity to the staff—may prove his greatest weakness in his new role. "I never used the power of the superintendency where if someone pissed me off I'd tell them...well, you know," he says, again becoming embarrassed. "I never used that power, but sometimes I should have—not to get even, but to show authority. And that might be a major failing as chancellor. It's no longer a little pond; it's an ocean, and that style might not be successful in an ocean. I'll start talking about something and then it'll hit me—'*Oops,* I'm chancellor, I'd better be careful.' It's hard for me to play that role. I slip out of it too easily."

In his first few weeks on the job, Alvarado played the role credibly enough, dressing in dull blue suits and striped ties, appearing somberly before the City Council for budgetary hearings, conducting measured, reasonable press conferences in English and Spanish, spending long days dealing with problems that only rarely affected the 919,000 students in the system. He didn't enjoy it very much, though.

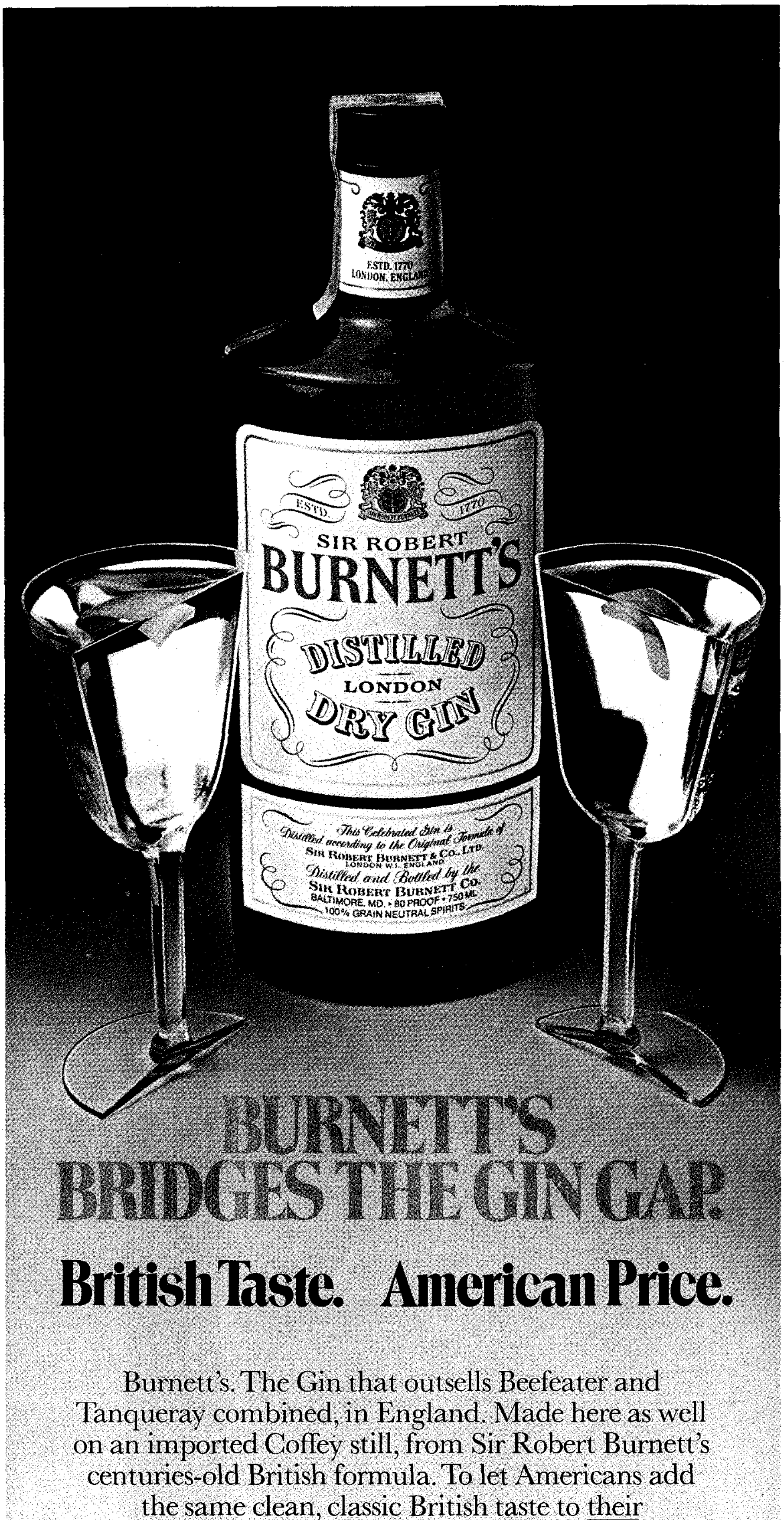
"You know, the first time I really felt we accomplished something was the other night. A group of us stayed for about three hours after work, talking about the Literacy Centers," he says, referring to a new program for students entering high school who cannot read. "It was a free-flowing, organic conversation, and we gradually came to the realization that the Literacy Centers just weren't going to work. I don't know how it happened, but people began to loosen up and contribute in ways they wouldn't normally—ideas, options, ways to open up the program, make it better."

As he describes the meeting, Alvarado becomes truly excited: "It was pretty formal at the start: They called me 'Chancellor.' But gradually it worked its way to 'Anthony,' and finally, in the end, it was very comfortably 'Tony.' And you know, real progress was made."

He seems a bit surprised by this, as if he'd doubted that something so ephemeral as "real progress" could take place in the sclerotic heart of the Board of Education. "There's a lot of paranoia in the building—you can just feel it on the floor. It's a *tight* feeling. It's going to take a lot of time to work through that with people so that they feel comfortable."

"Do you think," he is asked, "you can turn them on?"

"I think," he says, self-consciously modest again but smiling slyly, "there could be a difference." ■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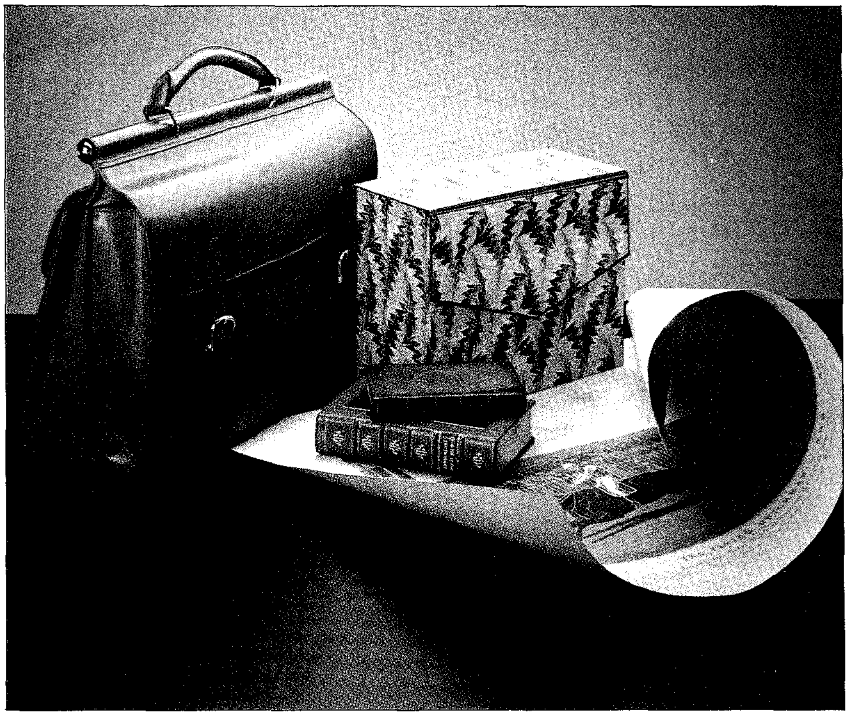
BEST BETS

A selection of elegant finds to delight Dad on his special day.

By Nancy McKeon and Corky Pollan



Uncommon Stock

Indulge Dad in one of the woodsy, leathery things that are so wonderfully masculine. Like this exquisite lightweight carryon bag ($629), in black or burgundy, from Lederer de Paris. One side takes shirts and shorts; the other has a built-in frame that allows a suit to be carried neatly folded in half. The sturdy legal-size file box ($65) from ffolio 72 is covered with hand-marbled paper to lend a library touch to any home office. For his wall, prints and lithographs of horse races and hunts—some humorous, all decorative—from the extensive collection at Argosy ($10 and up; shown, $135). Bookbinder Paul Vogel provides Concise Oxford Dictionaries ($175) bound by hand in burnished calf; he will also hand-sew a blank book ($60) for Dad from sheets of parchment and a recycled antique binding.

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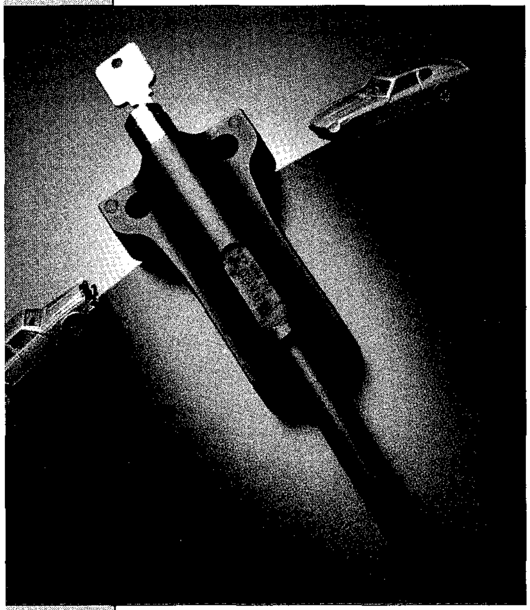
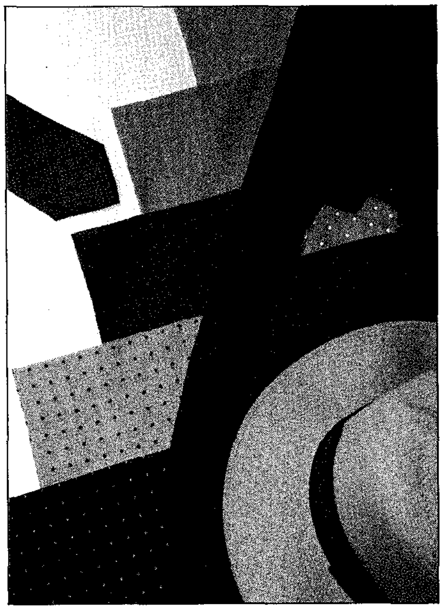


Lock Around the Clock

Dad's car may not be new, but that doesn't mean it's not valuable, especially for parts. Hence the Daco hood lock. The bolt locks the hood, and the case-hardened-steel shaft runs past the engine block and under the dashboard, where a Medeco cylinder is easily accessible to the driver. In a garage, you can lock only the hood, so attendants can move the car. On the street, the two-stage system can also disengage the ignition. It's available with those annoying "bells and whistles," but it's basic prevention that's the lure here. The plain lock, uninstalled, is $99.95; with a siren, $245.

ALL-OVER LOCKSMITHS/*1189 Lexington Avenue, near 81st Street/744-3400*
UMBRELLA LOCKSMITH/*1306 Second Avenue, near 69th Street/744-4499*



First-Class Male

Originally, blazers came in brilliant red and were worn by rowing crews in the 1800s. When seen at a distance they seemed ablaze, hence the name. Today's blazers are dull by comparison, their one brilliance being brass buttons. Now Alexander Julian's Bespoke blazer ($395) has eliminated even that bright touch with charcoal nickel buttons. But the fabric is lush, the tailoring superb. Add a peachy-pink silk tie ($35); choose, if you can, from these colorful dotted linen pocket squares ($23.50); and top it all off with a Panama hat from England ($65). The result: a dapper Dad.

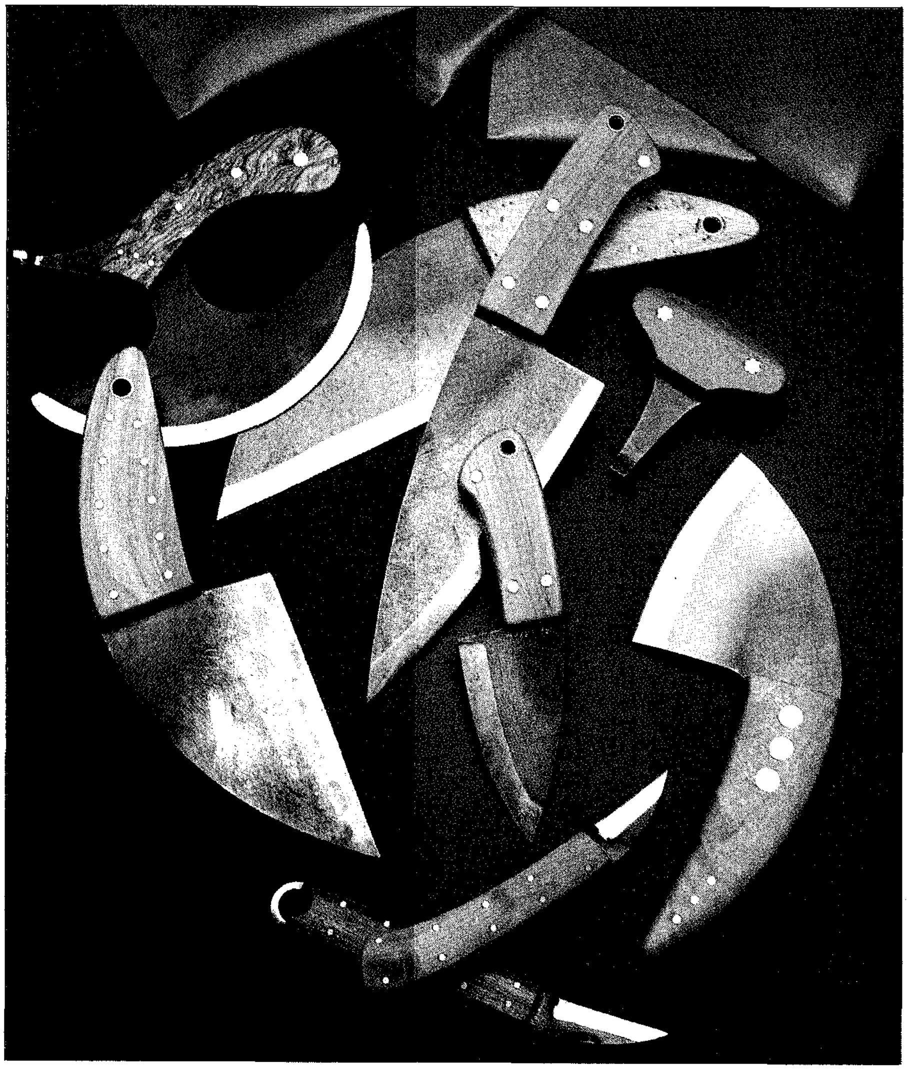
BLAZER, TIE, AND HAT/*Camouflage/141 Eighth Avenue, at 17th Street/741-9118*
POCKET SQUARES/*Paul Stuart/Madison Avenue at 45th Street/682-0320*

Photographs by Michael Watson.

Paternity Loot

Put silver in Dad's service. Sterling-silver boxes from England—Victorian, Art Nouveau, and Edwardian ($200 to $250)—will store studs in style. And Art Nouveau bottle openers ($125 to $150) are as elegant as the fanciest imported brew. All are from Antiques by Dorene. Enamel cuff links from Sentimento ($65 to $85) are from the twenties and thirties, and their pastels deliver just what's needed for summer's seersucker suits. And to keep Dad on course, Art Deco compasses (around $55).

STUD BOX/*Henri Bendel/The Gilded Cage*
BOTTLE OPENERS/*Bendel's (The Gilded Cage) and Evyan (711 Fifth Avenue, near 56th Street, 752-0725, and Madison Avenue at 46th Street, 532-3809)*
CUFF LINKS/*Bergdorf Goodman/Men's department*
COMPASSES/*Lord & Taylor/First floor*



At Home With the Cleavers

The best way to honor a father is to give him a treasure: one of these high-carbon-steel knives handmade by a Tennessee craftsman—each knife dated, signed, and numbered. You can see the extraordinary beauty of their wooden handles, the blue-lavender patina of their blades (a result of heat treating for extra strength). But these knives also make a lot of good sense. Each one has a full tang; each one is made for a specific cutting task. Clockwise from bottom center: The two small paring knives have extra-long handles ($47 each). The small, arc-shaped chopping knife ($100) and the larger one (top center, $150) are better than Chinese cleavers. The quarter-moon-shaped blade is an old-fashioned bowl chopper—notice the extension for the index finger ($150). The chopping knife (near left) is very solid and very sure in the hand ($155). In the middle, left to right: The handle on the small chef's knife is made for a three-finger grip, so slicing and chopping small chunks of meat becomes a whiz ($90). The larger chef's knife also costs $90; the screwdriver has a cherry handle—a collector's item for $30. **—Barbara Costikyan**

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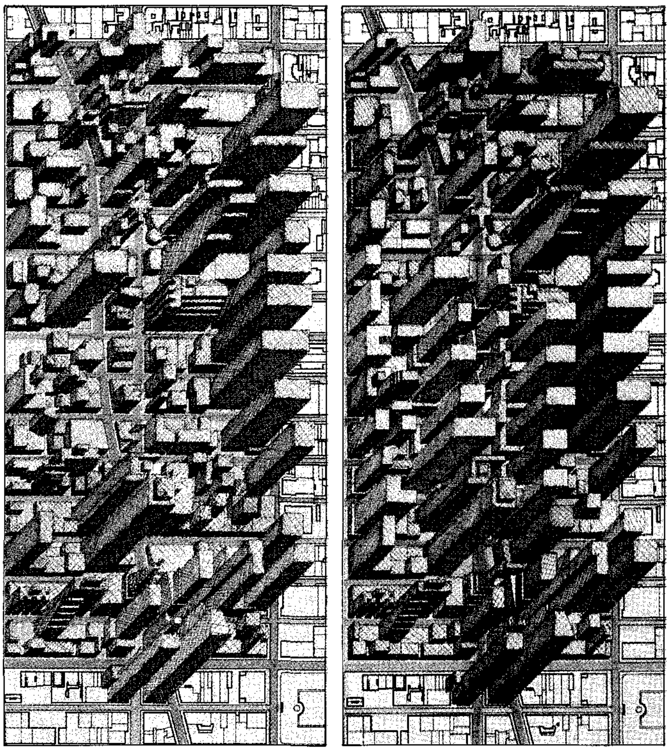
Cityscape/Carter Wiseman

BROADWAY ON THE BLOCK

"...New zoning has threatened the theater district, but some of the plans to save it could prove even more damaging..."

THE SUBJECT WAS BROADWAY, AND THE players certainly had star quality. At the head of the table sat Orville Schell, a distinguished lawyer with the graying good looks and patrician manner of an old-school diplomat. To his left was actress Ellen Burstyn, the blond, intense president of Actors' Equity. Next to her was producer Joe Papp, his dark mane shaking with the fervor of his delivery. And across the way was Gerald Schoenfeld, chairman of the board of the Shubert Organization, his shining pate and bulldog body a sharp contrast to the leanness of the lawyers clustered behind him.

What had brought this stellar cast to the elegant rooms of the Urban Center, on Madison Avenue at 51st Street, was the twenty-ninth meeting of the Theatre Advisory Council, which was established last year to help chart the future of New York's theater district. But the matter at hand had to do with far more than entertainment. Early in 1982, the City Planning Commission rewrote a section of the city's zoning law in order to halt the kind of skyscrapers—A.T.&T., I.B.M., Trump Tower—that just about everyone agreed had overloaded the eastern part of midtown. In the process, the planners tossed in some incentives (primarily extra bulk) designed to lure development westward. Only belatedly did most people realize that those incentives made possible buildings at least as big as the offending East Side towers—and that the most attractive place to put them was right in the heart of the theater district.


Bluff? *The district as it is, and as it could be.*

Still smarting from the outcry over the loss of the Helen Hayes and the Morosco, the city temporarily banned any further theater demolition and created the Theatre Advisory Council in hopes of coming up with suggestions on how to proceed. Meanwhile, the major theater owners and operators—the Shubert, Nederlander, and Jujamcyn Organizations—had had time to fully appreciate the leap in land values the new zoning had conferred upon their neighborhood. And, since then they have in essence been demanding that in return for not selling off their property the city guarantee their financial future. The irony of a city that creates incentives to destroy one of its key cultural industries is bad enough. Worse is that a city should put its planning at the mercy of that industry's owners. The council's report is expected by the end of this month, at which point the city will begin moving toward a final plan. And all the signs indicate that the cost of solving a problem city officialdom has brought on itself may be great indeed.

One of the many tentative solutions proposed by the council members is to have the theater owners sign covenants to maintain their properties for use as legitimate theaters. In return for the covenants, the city would allow the owners to transfer their development (or air) rights—as much as 4 million square feet of air above their buildings the present zoning law says could be occupied by bigger buildings—to sites within a limited distance elsewhere in the city.

Another mechanism to come out of the debate is the so-called Theatre District Bonus. According to this idea, developers who wanted to build more floor space than present zoning allows would have to make cash payments to a Theatre District Commission, which would aid future theater operations, as well as related activities.

Both approaches involve complex legal procedures, which have yet to be tested. But their proponents seem confident that these can be worked out. So confident, in fact, that the council has begun to study the finer design details of how new construction in the area could be made to fit in with the look and activities of the district at its best (marquees, façade materials, signage, and so forth).

Needless to say, the theater owners would prefer a more direct method. From the start of the discussions, they have hoped that they would be allowed to transfer their development rights as far afield as necessary to ensure the income they claim they need to see them through the fiscal ups and downs that have always characterized the industry. (And they'd like some tax breaks as well.)

On the face of it, each of these solutions has its appeal. But a closer look reveals some very sticky questions. The covenant proposal, for example, would commit both owners and the city indefinitely to Broadway theater pretty much as it is today. Suppose the industry were to change dramatically (much of the best theater in town isn't on Broadway even now), or shrink to the point where it needed only a few of the houses that now make up the district? Since the 1940s, approximately twenty legitimate theaters have closed. Audiences—whether for lack of money for increasingly expensive tickets, or lack of interest in the growing number of boring shows—have declined lately. It's stretching the point, but would the city want to be bound today by covenants signed in the 1880s

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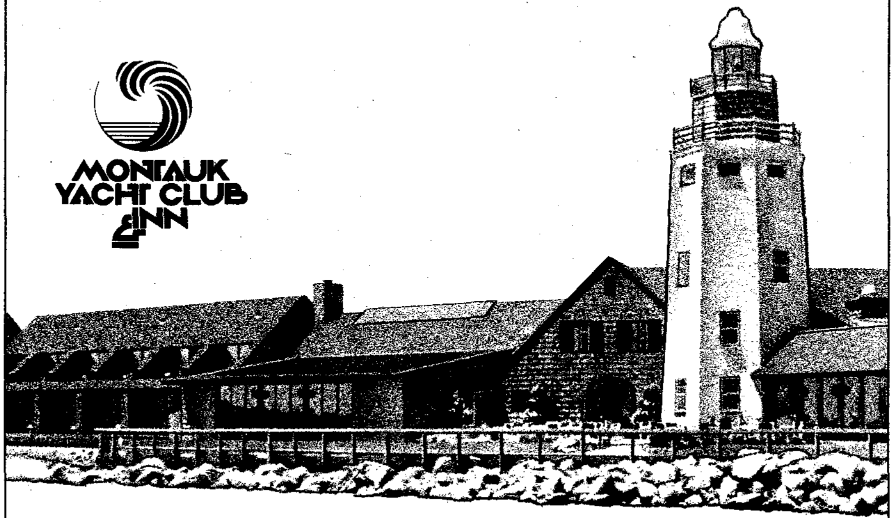

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protecting buildings used to manufacture buggy whips?

The bonus proposal has problems, too, problems that also touch on the larger question of transferring development rights. The main ones have to do with where to put the buildings that would be allowed to grow bigger than normal because of payments for theater support. The Theatre Advisory Council is now studying an array of alternatives that could permit the added bulk to land in a strip reaching as far south as 34th Street and as far north as Columbus Circle, and from Sixth to Eighth Avenue.

The transfer system has been useful in the case of landmarks, but the theater owners are wary of the restrictions involved in designation. And, in any event, the rights of a landmark can be transferred only next door, across the street, or to a property down the block through a chain of common ownership. (The rights of non-landmark properties can move only next door.) To preserve the predominantly low scale of the present district—a scale everyone seems to agree is vital to the ambience of the area—the rights would have to move a considerable distance.

The danger of such a "float" of development rights if offered to theaters alone is that anybody else with a low building deemed worthy of preserving would feel justified in demanding the same privilege. The city's landmark churches have long pressed for a more liberal transfer policy (and, having failed so far, are now pushing for legislation in Albany that would exempt them from landmark regulation altogether). What's to prevent ballet studios, art schools, flower markets, or almost any other class of buildings from calling for the same treatment proposed for the theaters? (The special development-rights agreement used to preserve the South Street Seaport complex is now regularly cited as a precedent for easing the rules.)

What is being lost sight of as the theater-district debate grows hotter is the implication of the various proposals for the long-term shape of the city as a whole. Underlying the present talks are the assumptions that, as one participant put it, "theater is the only game in town," and that the people who run the places where it happens are "owed" something to keep their businesses going—even though no hard evidence has been provided of any critical need. The Shubert Organization's Gerald Schoenfeld insists that "nothing in this city is as significant to its cultural and economic future as legitimate theater." Whatever the merits of that claim, the zoning law is the wrong insurance policy. "Money," as Norman Marcus, counsel to the Department of City Planning, has often said, "is a supporting device in zoning, not a principle."

One of the more thorough attempts to balance the competing claims of development and preservation is a proposal put forward by architect Lee Pomeroy. He would combine limited development-rights transfers within an area around the theaters, landmarking of individual theaters, and the establishment of a "core" design district to ensure compatible new construction. But the most encouraging element of the Pomeroy plan is the possibility of down-zoning in the theater district. In simplest terms, that would mean reducing the size of what a builder is allowed to put up, and thus cooling speculation.

Of course, for anyone hoping to market his development rights, down-zoning means cutting his stock. But it is important to remember that the allowances that have suddenly made the theater district so attractive to developers were created by the city—not by some divine body—and they can just as properly be reduced, or even taken away. If that were done, the process could be augmented by the designation of qualifying theaters on architectural grounds, and designation of the entire area on cultural grounds—something the Landmarks Preservation Commission is empowered to do but has never attempted.

None of this would freeze the area, but it would preserve the theaters and their context, and subject any new development to design review. It would also make available the tax advantages the landmarking process provides. Moreover, if individual theaters should run into real financial trouble, they could seek relief under the Landmarks Commission's hardship procedure. And in the worst case, the city could, as Joe Papp has proposed, become "the purchaser of last resort."

Except for those who stand to lose some as yet uncertain profits from last year's zoning windfall, most parties to the theater-district debate seem to feel that some combination of down-zoning and landmark designation—without transfer of development rights—would achieve the goal of preserving New York's theaters and the area they do so much to enrich. But virtually everyone predicts such a course could never succeed. "It would be hung up forever in the courts," said one observer of the council deliberations. "The landmarks people are too timid," said another. A holdout optimist, however, suggested that "it's time to call the owners' bluff. They're holding the theaters hostage."

If the city is sincere about saving the theater district, it already has the means to do it without mortgaging its future control of the planning process to a mistake of its own design. That's a bad show we've seen too often, and it's time it closed. The present cast could—with guts—give us a long-running hit. ■

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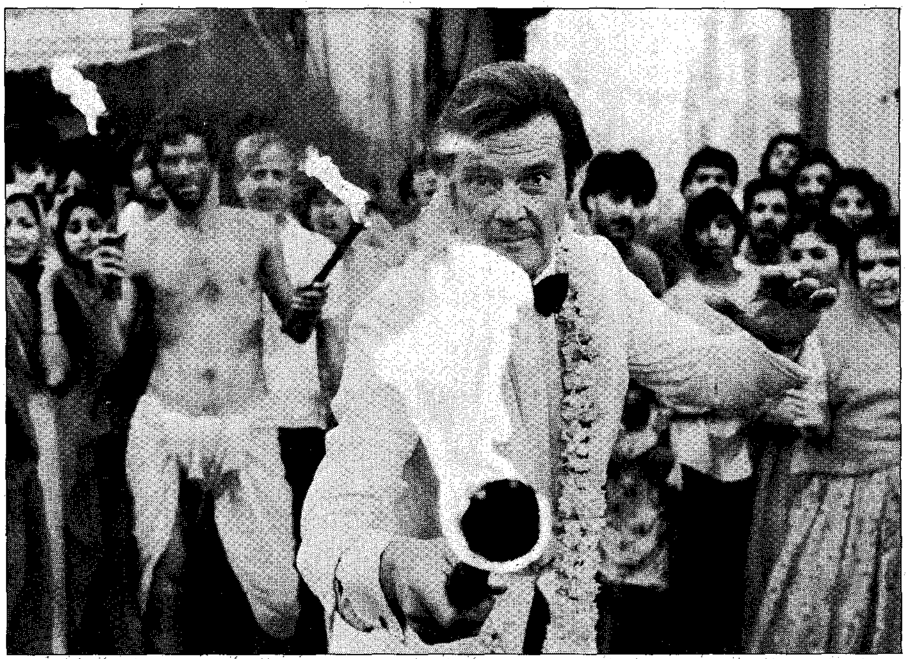
CAT'S MEOW

"...*Octopussy* is one of the most satisfyingly preposterous of all the Bond movies, full of kinetic, flashing wit..."



Great balls of fire: *Roger Moore fights off fanatics in John Glen's film.*

IN **Octopussy,** THE THIRTEENTH JAMES Bond movie, Roger Moore, sliding down a banister with tommy gun blazing, spots a decorative pinecone looming at the bottom of the rail—clearly a threat to the Bondian crotch. Grimacing with dismay at the thought of all the women he might disappoint, Moore quickly trains the gun on the threatening ornament, blasts it away, passes smoothly over the end of the banister, and—the necessary capper—flattens a sword-waving goon with his extended feet. This breakneck sequence—four or five seconds of screen time at most—is the neatest bit of comic/athletic nonsense in years, and the audience bursts into applause.

The applause is entirely deserved. *Octopussy* is one of the most inventive and satisfyingly preposterous of all the Bond movies—a big step forward for the British director John Glen, who lost me, in the snowbound *For Your Eyes Only,* somewhere between the slalom sequence and the ski chase. Glen started his career as an editor, and scene after scene in *Octopussy* has been shot to produce the sort of kinetic, flashing wit that only great editing can bring out. The pre-titles sequence, perfectly irrelevant as always, features a tiny jet that teases a Cuban missile into blowing up a hangar by flying in one end of the building and whizzing out the other just before the doors slam shut. This sort of thing may sound more like mechanics than art, but it's the kind of moviemaking—call it poetic engineering—that silent comedy depended on.

Octopussy, an original written by George MacDonald Fraser (of *Flashman* fame), Richard Maibaum, and Michael G. Wilson, is a neo-Cold War cliff-hanger, featuring a renegade Soviet general (Steven Berkoff) who tries to blow up an American Air Force base in West Germany with an atom bomb. (He thinks that his superiors, who want peace, are sissies.) As in a number of recent movies, a digital timer ticks off the seconds right to the moment of the blast. Nuclear war is quickly replacing Nazism in our movies as an exploitable property, though the issue is confused somewhat in *Octopussy* by Berkoff, who, as the mad Russian, sounds very much like a mad Nazi. One doesn't want *too* much novelty.

There are also jewel thieves who, for no discernible reason, live in India, which allows the filmmakers, mainly British, to indulge in a great deal of affectionate condescension and genteel racism toward the dusky inhabitants of the former colony. The charming tennis star Vijay Amritraj, eyes shining with delight, shows up as an aide to the British Secret Service and promptly gives up his life as nobly as Gunga Din. Bearded and turbaned thugs, shouting "Ha-*yee!*" and other Hindustani slang, slash the air with scimitars; decrepit one-eyed killers hurl giant circular blades that look like Cuisinart attachments at the hero's much threatened privates. In a chase through the New Delhi bazaar (the first *funny* chase-through-the-New Delhi-bazaar sequence in years), Roger Moore impales an enemy on a bed of nails just vacated by a solemn mystic, and borrows a sword swallowed up to the hilt by a sword-swallower. In the fantasy that is James Bond, the world is Britain's oyster, and always will be. Whether Brazilian, German, Egyptian, Japanese, or Indian, the gibbering fools launching themselves at 007 can't be taken seriously. As they say in England, "the wogs begin at Calais."

The Bond movies depend on the principle of splendid excess—more girls, more gadgets, *another* chase scene—and in *Octopussy* there are no fewer than three villains. Along with the Russian, there is Louis Jourdan as the swank sadist Kamal Khan, a decadent Afghan playboy who commands an army of assassins and who suggestively plucks and eats the eyes of a roasted sheep's head while talking to his dinner guests about the best method of torturing them in the morning. There is a villainess as well, Maud Adams as Octopussy, a fabulously wealthy jewel smuggler living on a floating island (it *looks* like a dessert, too) on which dozens of unwrapped maidens—the "Octopussy girls"—loll and laze about on the lily pads.

In this ultimate pasha/whoremaster/key-club fantasy, Roger Moore, tucking his entire body under his handsome chin, reigns as a sort of butterball deity, harmlessly cocking his eyebrow at mildly interested girls. (No director has ever had to say to Moore, "Why don't you *relax* a bit, Roger.") Louis Jourdan, "working" again after some years away from the screen, resembles nothing so much as an expensive piece of goods purchased at a duty-free airport shop. Tanned, lightweight, and useless, Jourdan purses his lips and pronounces his lines with extraordinary clarity and

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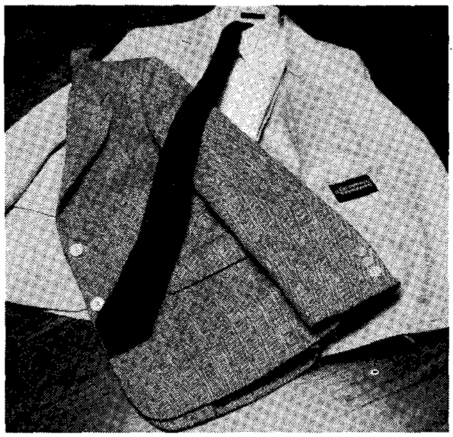

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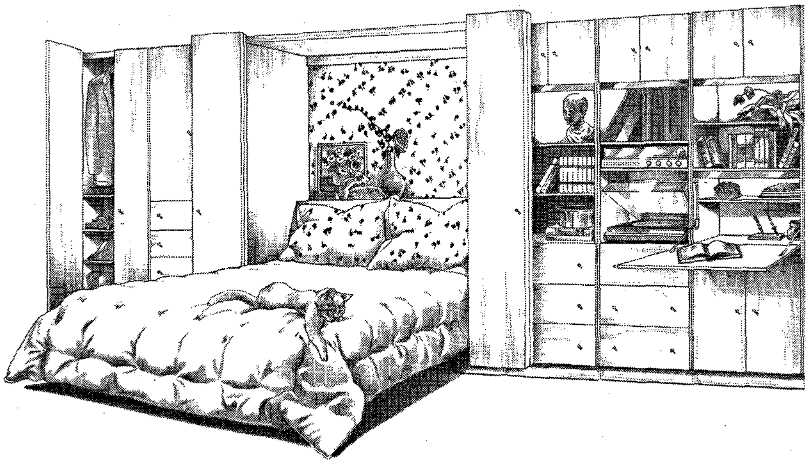

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emphasis, as if he were giving street directions to John Houseman.

Maud Adams, on the other hand, specializes in advanced bone-structure acting, a sort of masklike grimacing in which the cheekbones pull the lips back wide enough to say such lines as "My father became a leading expert on octopi. He called me his little . . . Octopussy." The ghastliness of these performances, which may well be intentional, becomes quite entertaining. Indeed, there was some speculation in the audience that the secondary dragon lady, Kristina Wayborn, a tall Swedish person with lavender nails, was *trying* to speak as if her upper lip were glued to her teeth. Miss Wayborn, a paralyzed cobra, is perhaps the most ineptly lewd actress in Bond history, though she makes a neat exit from the master's bedroom, tying one end of her sari to the balcony rail and unwinding herself down to a limousine waiting below, at whose open door she arrives with a flourish, wearing only panties and bra.

Having exhausted, in previous movies, the four elements of the Bond chase scene—earth, air, snow, and water—the filmmakers turn to the oldest of movie props, a fast-moving train. Moore slugs it out atop a dining car like Hoot Gibson 50 years ago; at another point, a Mercedes he's driving gets its tires stripped and winds up riding the rails on its wheel rims. There's plenty of visual invention of the cartoon variety in *Octopussy*. It would be nice to see action done realistically again, though when filmmakers try it, as in the underpraised and underattended *Dogs of War*, few people seem to respond. In modern movies, action is fantasy, and in the race for the most enjoyably absurd effects, *Octopussy* comes out somewhere near the top.

Briefs: IN **Psycho II,** THE SEQUEL TO Hitchcock's 1960 shocker, Tony Perkins, as Norman Bates, the schizoid killer, emerges after two decades in an insane asylum and tries to hold on to his reason in that awful house on the hill. Perkins, always an underrated actor, is touching and rather funny as he passes in and out of psychotic states, and the movie itself, while hardly necessary, is far from a travesty. The screenwriter, Tom Holland, and the director, Richard Franklin, have re-created the look and the story logic of the original with almost slavish fidelity; the movie's ingenuity is pleasing, yet as it goes on and on, and the stabbings and murders pile up, the gruesome stupidity of today's horror-film mentality overwhelms Hitchcock's spirit of comic ghoulishness. . . . **The Return of Martin Guerre,** the French period film starring Gérard Depardieu that I praised lavishly (and prematurely) four weeks ago, has opened at last at the 68th Street Playhouse. ■

Theater/John Simon

FIVE CHEESY PIECES

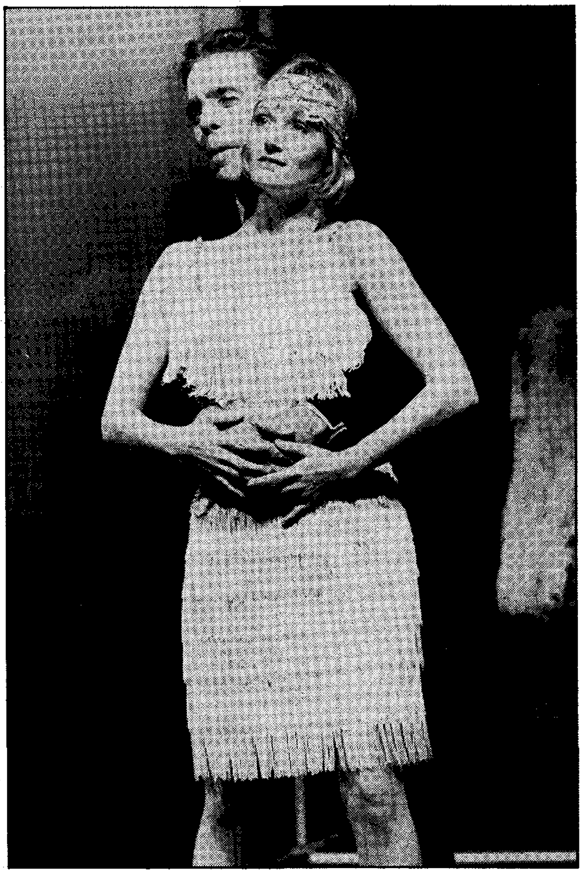
> "...*A Kiss Is Just a Kiss* is pure, pointless contraption; the garrulous *Greek* wallows in militant and humorless scatology..."

PAUL FOSTER, WHOSE **A Kiss Is Just a Kiss** has blown into the Manhattan Punch Line Theatre, is an object lesson for students of culture. But, first, the work. In Woody Allen's play and movie *Play It Again, Sam,* Humphrey Bogart's ghost materialized for the schnooky hero; in *A Kiss,* the Bogeyman comes off the screen for Alice, the adoring housewife from West Orange, New Jersey. Alice is bored with her decent but undashing husband, Ted, and hibernates, as well as aestivates, at Bogart revivals, sometimes with her friend Martha, until Bogey appears to her and reluctantly lets her into his life and films. The rest is a would-be funny gallop through takeoffs on Bogart movies, in which Alice gets to be the co-star, and through a travesty of Bogart's life, in which Alice gets to be the third spouse, Mayo Methot. The idea is not wholly devoid of possibilities; but Foster gives us only feeble jokes and no point of view. This is no social satire on Hollywood stars and West Orange wives, no meditation on the relationship of celebrity and nonentity, no new angle on the interplay of fantasy and reality. It is pure, pointless contraption.

And the wit is on the level of "Go back to West Grape!" or "Even when he's dressed up, [George Raft] looks like a stolen car" or "Your face—it looks like an uprising in Havana" or "Cut the razzle-dazzle, Laszlo!" Even the grammar is substandard, e.g., "You bore the pants off of her." And by way of parody of my style, the best Foster can manage is "John Simon called it 'an intellectual comeuppance.'" Don't play it again, Sam or Paul or whoever. Don Scardino has directed this tacky-looking production passably, and while Shelby Brammer (Martha) and Stephen Ahern (Ted) are adequate, Elizabeth Austin, as Alice, Bette Davis, Mary Astor, and especially Mayo Methot, is very good fun. But Kevin O'Connor, who—year-in and year-out, in whatever part—impersonates Kevin O'Connor with identical, undeviating grossness, offends even more when impersonating Bogart as Kevin O'Connor, with his rasping, hammy monotone. So let's have Mayo, but hold the ham.

According to the program, "Paul Foster has written 18 plays.... He has also written 4 films and had 6 plays performed on TV. He is co-founder and president of the LaMama Theatre. He has been awarded 2 Irish University Prizes, the German *Theater Heute* award, the Guggenheim, Rockefeller, NEA and British Arts Council Fellowships. He has been performed at the world's leading theatres and there has not been an evening in the past 15 years on which at least one of his plays have [*sic*] not been on a stage somewhere in the world." Even disregarding that protective absence of specifics and allowing for some hyperbole, there is enough truth in this to make angels weep and audiences despair. For it is true that at least one of those eighteen plays, *Tom Paine,* was hailed as a work of great avant-garde originality and significance a number of years ago, and Foster proclaimed the equal of Sam Shepard and Lanford Wilson.

Yet *Tom Paine* was no more than pretentious silliness rigged out with outlandish accoutrements by Tom O'Horgan, and featuring some—then, presumably, daring—nudity. The last time I encountered Foster's work was when John Houseman produced an abject clown farce about Elizabeth I for the Acting Company. Now the former brave avant-gardist tries his hand at boulevard comedy with *A Kiss Is Just a Kiss,* but, front or rear-guard, a no-talent is still a no-talent. Why, then, the grants, the awards, the international exposure? Well, the foreign acclaim because whatever succeeds in the U.S.A. is slavishly reproduced the world over, and, there being a cultural time lag, it takes a while for the rest of the world to realize that this particular flash in the pan is already forgotten in America. Another reason for us to show a little more judiciousness about what we produce: Our very errors are so sedulously copied that we run the risk of stultifying the entire globe with them.



A hug is a hug: *Kevin O'Connor, Elizabeth Austin.*

TWO SUREFIRE WAYS OF SPOTTING A THEatrical stinker are (1) actors wearing clown makeup, and (2) critical and audience adulation in Los Angeles. **Greek,** written and directed by the Englishman Steven Berkoff, comes equipped with both these early warnings, and duly proves a consummate emetic. A retelling of the Oedipus story (but with a swinishly happy ending!) in Cockney jargon and clown-show terms, this is static stuff, arrogantly garrulous, and wallowing in scatology and obscenity of the most militant and humorless sort—unless you consider writing like (to quote one of the less nauseating lines) "your mouth, where a fat cigar hangs like a turd that cannot be expelled" amusing. Even the sound effects chip in; thus, for no good reason, we hear a mammoth toilet being flushed. After yards of material like "I'll kiss your bumhole like it was the lips of cherubs," you begin to wonder whether the "B" in

Photograph by Cathryn Williams.

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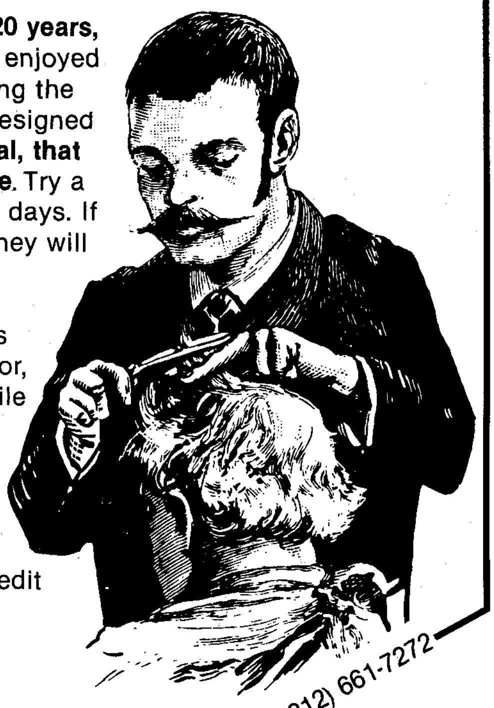

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Mr. Berkoff's name isn't a typo. But it isn't, because it is so spelled in the credits of *Octopussy*, where Mr. B. enacts a maniacal Russian general atrociously.

Along with the scabrousness, we get the usual ethnic jokes ("as yellow as a Chinaman with jaundice"), exchanges of malodorous insults, and endless monologues as expectable constituents of this type of entertainment, as well as a spare, high-tech set and a sort of *Rocky Horror Show* lighting. In the cast, Mary Denham and John Francis Harries convey talents worthy of better things; about Ken Danziger, I am less sure. As for Georgia Brown, she finally sinks to the level her aptitudes have been aspiring to all along. The Los Angeles critics lavished five awards on this opus, and Dan Sullivan of the L.A. *Times* declared it "the show of the year." At least our British author was smart enough to fly his play via the polar route direct to Los Angeles, initially bypassing New York. Now that it has been inflicted on us anyway, I hope the reaction will be, in another of the playwright's memorable lines, "I'd sooner go down on Hitler!"

CAROL K. MACK'S **Territorial Rites** WAS A vast improvement over her previous effort, *Esther,* though not quite vast enough. This was one of those family conflicts in a rural New England setting. Margaret, a retired medievalist and martinet, shelters Catherine (Kate), her teacher-and-writer daughter whom she loves and tyrannizes, and Kate's lover, the painter Sam, whom she hates because he is a modernist, a Jew, and a rival for her daughter's attentions. Margaret is in a wheelchair and in the advanced stages of multiple sclerosis, but still has that sharp, intolerant mind that drove away her husband and her elder daughter, Genevieve. Gen, who has become a Hollywood starlet with a messy private life, returns at Kate's urging after years of silent absence.

The rest you can pretty nearly write yourself. Yet Miss Mack has a way with the odd funny line or virulent exchange, and she can breathe a modicum of life into such stock characters as the backward-looking intellectual snob who "finds it impossible to become contemplative about polyethylene," the actress who "belongs in California, like an artificial Christmas tree," and the two artistic lovers who struggle to reconcile the needs of love and work, of self-fulfillment and service to others. But the plot construction is rudimentary and becomes more and more pat as it goes along: What starts out as superior television fare soon lapses into routine TV comedy-drama.

Still, Josephine Abady directed intelligently, and, though Kim Hunter was rather flavorless as Margaret, Michael Gross and Penelope Milford (even if she was physically not quite right for her part) were fine as Sam and Genevieve. As Kate, Robin Groves, new to the New York stage, was a revelation. A sensitive, intense actress, she displayed unlimited emotional range along with the taste and ability to keep complicated and contradictory feelings in just proportions under exquisite control.

“WHAT’S GOTTEN INTO ME, THAT I’M NEITHER living nor dying?” asked César Vallejo, the greatest Peruvian poet, in one of his verses. “*Ni vivo ni muero*” could be the motto of great-aunt Elvira, about whom Mario Vargas Llosa, the leading Peruvian novelist, has written a piece that is neither quite play nor novel, interesting but unassessable in the dreadful production it receives in its U.S. premiere at INTAR. **The Señorita From Tacna,** a combination family chronicle and memory play, owes something to both García Lorca and Tennessee Williams. In it, Mama-E, as the children and family call the spinster, tells them stories as, in their midst, she lives out a long, solitary life frustrated by two unfulfilled loves and one, perhaps imaginary, sin. Her beloved grandnephew, the author’s alter ego, records—and in part invents—her uneventful yet tormented life story. There seems to be rather too much game-playing (including sly references to Vargas Llosa’s novel *Aunt Julia and the Scriptwriter*) and too little action, but who can be sure, what with Michael Kahn’s more-dead-than-alive staging and a cast that is—except for a clean, strong performance by Olga Meredíz—impossible.

The worst offender is Jaime Sanchez, who, in the role of the author, gives a self-indulgently stilted, meaninglessly busy, mannered, and mindless performance in an English unacceptable from an actor who grew up here. Above all, Sanchez is utterly charmless yet tries to ooze charm—with repellent results. As Mama-E, Maria Tucci is only slightly better, with her dopey self-satisfaction and smug set of affectations, and there is wretched work also from Anthony Ferrer and Ruben Pla, to name only the most obvious. Loren Sherman’s set, however, is delightful, and Rachel Budin’s lighting shows promise. It is a good thing that Vargas Llosa was prevented from attending his North American premiere: It might well have been his *dernière*.

Goodnight Ladies!, BY GERALDINE PILgrim and London’s Hesitate and Demonstrate performance group, is a surreal sequence of seemingly connected but ultimately disjointed, wordless, and meaningless nightmare images, visually piquant but artistically superficial. If you want paintings on the stage, this is for you; if not, stick with Magritte. ▬

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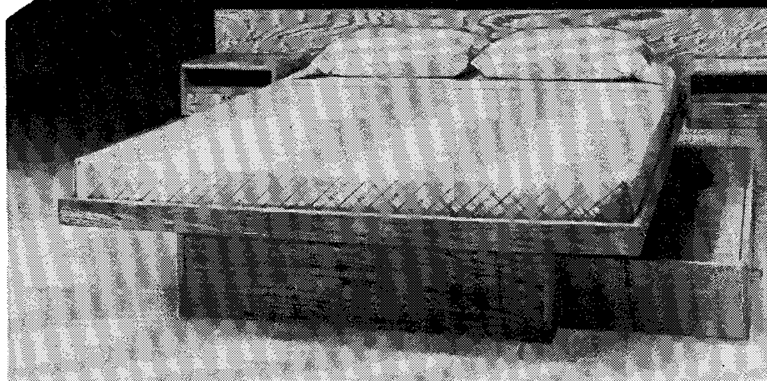

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Records/Peter G. Davis

POP CORN

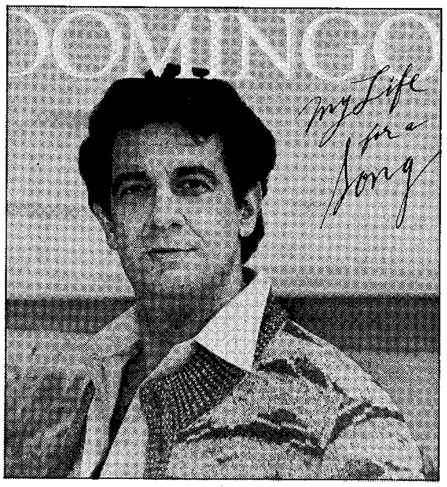
> "...A big operatic voice is not only an irrelevant asset in selling, say, 'MacArthur Park'; it can be a positive liability..."

EVERYBODY, AS JIMMY DURANTE INdignantly observed, is getting into the act: Placido Domingo croons treacly love ballads in his best Barry Manilow manner; Peter Hofmann deserts Wagner for punk in an album of "rock classics"; Hermann Prey shelves Schubert and saunters through a collection of 1960s easy-listening standards; Inge Borkh puts aside Salome and Elektra to become an autobiographical cabaret artiste modeled on the late Greta Keller; Elly Ameling daintily warbles "I Got Rhythm" and other classic American show tunes. So what else is new? Opera singers have gone slumming since time immemorial. True, but these recent excursions into popland are not quite the same as Enrico Caruso's lark in 1918, when the great tenor gave a momentary boost to the war effort by recording "Over There."

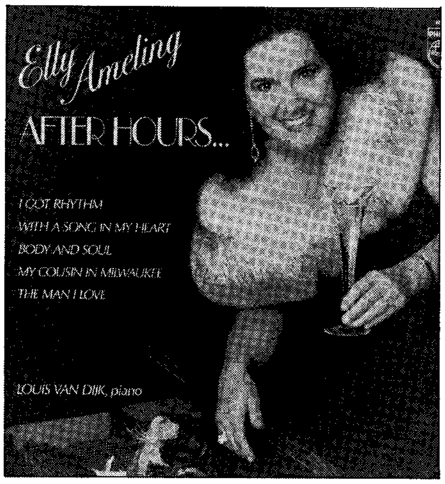
For one thing, a singer who goes pop nowadays had better be really good at it—there are 40 minutes or more of an LP to fill, not just one side of a 78. This means a major readjustment in vocal approach and technique to satisfy the requirements of a totally different idiom. Beyond that, the results will have to persuade listeners that Frank Sinatra, Paul Simon, Linda Ronstadt, and Barbara Cook have some real competition.

Another fact to consider is the radical change in popular-music styles since grandfather's day. The hit tunes of yore may have been lighter than the *Liebestod,* but audiences 70 years ago expected to hear a classically trained voice sing Victor Herbert as well as Wagner. Now, with microphones and amplification doing most of the work, any pip-squeak talent able to make a halfway decent musical sound can score on the top-40 charts. In fact, pop songs today are designed to show off sophisticated electronic gadgetry more than healthy vocal cords. A big operatic voice is not only an irrelevant asset in selling "Bridge Over Troubled Water"; it can sometimes be a positive liability.

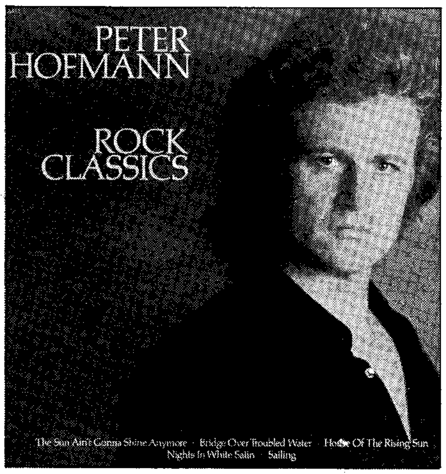
Or so one would think. Against all odds, **Placido Domingo** has ground out two compilations of watery romantic junk that have become best-sellers, although I can't imagine who might be buying the things. Some of my favorite records turn trash into gold, thanks to a singer with wit, charm, and imagination, but there is no such alchemy at work here. Like *Perhaps Love,* Domingo's first pop disc, *My Life for a Song* (CBS FM 37799) contains ten innocuous, computer-programmed ballads, each one following the same tired formula: A lush Mantovani-style orchestration introduces Placido as a heavily accented, purring pussy cat who gradually turns into a bellowing lion at the sweaty climax. Every moment along the way is bland, predictable, boring, and utterly lifeless. Domingo claims he sings this faceless middle-of-the-road crud because he likes it, but the robotlike monotony of his delivery suggests that the real reason may be more Faustian.


DOMINGO
My Life for a Song

Domingo: *Sweaty crooning.*



Ameling: *Dainty warbling.*


PETER HOFMANN
ROCK CLASSICS
The Sun Ain't Gonna Shine Anymore · Bridge Over Troubled Water · House Of The Rising Sun
Nights In White Satin · Sailing

Hofmann: *Self-conscious shouting.*

There is a faintly amusing reference to **Peter Hofmann**'s Wagnerian repertoire on *Rock Classics* (CBS FM 38451) when the instrumental lead-in to "Sailing" briefly hammers out the storm music from Act I of *Die Walküre.* Otherwise, Hofmann's heldentenor is totally unrecognizable as he shouts, groans, shrieks, bullies, and occasionally coos his way through such familiar oldies as "MacArthur Park," "Yesterday," "Nights in White Satin," and "Scarborough Fair." Like most opera singers who indulge in this sort of thing, Hofmann produces a collection of wierdly disembodied head tones rather than relying on his powerfully developed chest register, once again proving Anna Russell's wise observation that a tenor has resonance where his brains should be. The whole dreary experiment wore out my patience early on.

I doubt if I'll listen to **Hermann Prey**'s *My Way* again (Intercord 160.184), but at least the singer emerges with his honor intact. Prey has been singing pop for years on his own German TV show, naturally and unaffectedly, hardly ever bothering to disguise the operatic quality of his gorgeous baritone. He delivers "Feelings," "People," "Around the World in 80 Days," and the rest with an easy nonchalance that never condescends to the material. Best of all, Prey colors his voice, shapes the vocal lines, and inflects the words with the same sensitivity that he brings to a Schubert song. I can think of far worse party records, and the sheer quality of the singing on this one might even stop cocktail conversation for a moment or two.

Elly Ameling is also very much herself on *After Hours* . . . (Philips 6514 284), treating Gershwin, Porter, Rodgers, Blake, and Vernon Duke with all due respect. As usual her soprano sounds perfectly lovely, and as usual she thoughtfully characterizes each song, deftly assisted by Louis van Dijk's low-key piano accompaniments. Ameling generally includes one of these tunes as an encore at her recitals and sends everyone home happy, but after the third cut on this disc the effect begins to pall—everything is just too fastidiously correct, prissy, and artificial. Somehow, I doubt that this sensible Dutch lady really means it when she coyly confides "I'm Just Wild About Harry."

Ameling's pussyfooting hardly comes as a surprise. A good performance of any pop song always involves a certain amount of uninhibited improvisation as interpreters measure the music to fit their vocal means and individual personalities. This sort of freedom is alien to most "serious" singers, who regard the composer's written notes as law. In eras less purist than ours, opera stars "crossed over" more gracefully and spontaneously. Fernando de Lucia, born in 1860, sang the pop music of his day with incomparable elegance and style—but then, he also took liberties with a Puccini aria that would not be tolerated in these straitlaced times. Come to think of it, many singers today are so overawed by the printed scores that they tend to sound as stiff and impersonal in opera as they do in lighter music.

The only disc among this current batch of crossovers that completely works on its own terms is **Inge Borkh Sings Her Memoirs** (Preiser SPR 9836). Of course, we are dealing with a special case here—Borkh retired from opera ten years ago and she has nothing to lose, either from restructuring her voice or by taking dangerous risks to create the proper effects. She also has the advantage of original songs expressly written for her new instrument, a whiskey contralto pitched an octave lower than her original soprano. This program amusingly recounts the triumphs and vicissitudes of Borkh's colorful operatic career, from its tentative beginnings (she took up singing to cure a teenage stutter) through international celebrity to the tearful farewell appearance. Often devastatingly funny, frequently touching, always witty, Borkh commands every nuance in the best tradition of intimate cabaret art. She ranges through song, speech, and an artful combination of the two with the utmost ease, calculating each verbal thrust and parry with impeccable timing, obviously relishing every delicious irony. Even if your German is only sketchy, this tour de force should not be missed. ■

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PROUST RECAPTURED

"...This edition of Proust's letters is that grandest of entertainments, a glance into the mind of a writer of genius..."

Selected Letters, *by Marcel Proust. Edited by Philip Kolb. Translated by Ralph Manheim. Doubleday; 376 pages; $19.95.*

FOR MANY YEARS, THERE SEEMED TO BE two Marcel Prousts: the author of one of the greatest novels of the century and the social climber who wrote fawning letters to undeserving recipients. But the collections of Proust's letters published by self-promoting socialites have now been superseded by Philip Kolb's edition, a work of patient and intuitive research, enriched by excellent notes and introductions. Kolb has discovered unknown and supposedly lost letters that amplify our picture of the correspondent and reconcile it with that of the author. His book is not only a work of the most exacting scholarship but that grandest of entertainments, a glance into the mind of a writer of genius.

The Proust we meet here is just as complex—and fascinating—as the narrator of the novel. We are thus allowed to discover the link between his illness and his capacity for feeling: "Is it to the return of my asthma and hay fever, my real physical nature, that I owe this surge of my true spiritual nature?" he wondered in a note to his mother in 1903, continuing, "I don't know. But it's been a long time since I thought of you with such a paroxysm of emotion." This is not much like the frivolous figure of legend. Emotion, in fact, is expressed in the letters as beautifully, as poignantly as ever it could be. When, for instance, Antoine Bibesco's mother died suddenly, Proust wrote to his friend,

> I don't know anything about you [Bibesco was in his native Romania]—and yet I know too much, because when I think of you, which is all the time, I have the same feeling as in jealousy, though there's no connection. I mean that, without knowing anything precisely, I keep imagining everything best calculated to torture me, at every moment I see you either so shaken by sobs that it drives me to despair or so terrifyingly calm that it depresses me not to see you weeping, for that might comfort you a little; and I not only imagine your sad face, your sleeplessness, or if you do sleep your horrible dreams, and if they are pleasant, your even more horrible awakenings!—I also imagine your thoughts, and they are what pain me the most.

No doubt, Marcel was anticipating what he would feel if his own mother died.

Proust: *A tour of his life and mind.*

The sympathy he expresses so tenderly is partly for his own future loss, but that in no way diminishes the solace surely felt by Antoine Bibesco when he read that letter.

Of course, we also see the other side of Proust. There are flattering letters to Robert de Montesquiou, wildly overgenerous appraisals of his thoroughly third-rate poetry, but then we come up short against a firm, dignified little note, obviously written because Montesquiou had made an anti-Semitic remark, and reminding the petulant aristocrat that Proust himself was half-Jewish. There are long letters to the composer Reynaldo Hahn, sometimes playful, sometimes serious, always interesting. In November 1895, for instance, after a dinner at the novelist Alphonse Daudet's, he wrote, "Daudet is delightful, the son of a Moorish king who might have married a princess of Avignon, but simplistic in his intelligence. He thinks Mallarmé is fooling the public. One must always assume that a pact has been made between the poet's intelligence and his sensibility of which he himself is unaware, that he is its plaything. It's more interesting and more profound." Indeed it is, and it also provides the perfect answer to the people who refuse to recognize great art when it is difficult.

As we read through this volume, which covers the years from 1880 to 1903, we share the writer's anguish—"I hardly dare write to you. I'm not worthy to, I'm not doing a thing," he tells his friend Robert de Billy in January 1893; we experience the long period of perplexity during which his father pushed him to chose a profession; we follow him into new salons as his social horizons expand; we learn about his early literary endeavors, and all in a style full of agreeable surprises. There is a little sentence, for instance, at the end of a thank-you letter: "Au revoir, Madame, I hope that your pretty and priceless fish are well and still making the frail vitrine that protects them equal to those of the most dazzling jewelry shops." Better still, we are sometimes given direct hints of some of his later themes. In just a few words written to his mother in 1896, we come across an early version of the madeleine—tastes and odors bringing back the past—along with a first sketchy note of the "voices through the telephone" motif: "I make do by picking up the Du Barry [book] from time to time. But I had it with me (by mistake) on the train, and the smell of the railway carriage reminds me of the unhappiness of my departure. You weren't the same on the telephone yesterday. 'That's not your voice.' "

It is, however, deeply regrettable that this otherwise entrancing tour of Proust's life and mind is diminished by a miserly publisher. Only about a third as many letters are given here as in the French edition, and so we find ourselves, time and time again, jolted by the discontinuity of the material. For the single year 1895, for instance, the French edi-

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Olivier Bernier is the author of Pleasure and Privilege: Life in France, Naples, and America, 1770–90 *and the forthcoming* Lafayette: Hero of Two Worlds.

Photograph: Culver Pictures.

tion contains 86 letters, the American 21. This sort of drastic weeding is unfair to both Proust and Kolb. And unfortunately the translation, by the usually admirable Ralph Manheim, is marred by carelessness—an *astre amical* is a friendly star, not light; lost papers, in the French, are found "in horse dung at the corner of a sewer opening"; in English the horse dung has vanished—as well as by a style that too often seems to infuse lead into the writer's airy prose. Still, it doesn't matter: Even a few imperfections are worth enduring to spend time in the company of Marcel Proust.

In brief: "MORE THAN IS GENERALLY THE case with compilations," says D. J. Enright in the preface to his new anthology, "by its nature the present one is bound to be incomplete." Enright's typically elegant understatement is especially wry in this case, for he is introducing **The Oxford Book of Death** (Oxford University Press; 351 pages; $19.95), an attractively laid out book of poems, reports, and *pensées* on this ceaselessly interesting subject. Lively, sardonic, peculiar, and charming bits of intelligence fill these pages, along with the expected meditations and savage outcries. They have been arranged into fourteen stations on the road to understanding, among them Mourning (on the varieties of widow's weeds—"Full, and half, and quarter, and half-quarter, shaded off, if I may say so, like an India-ink drawing, from a grief *prononcé* to the slightest *nuance* of regret"), Animals (Dickens's hearse horses exulting, "They break us, drive us, ride us; ill-treat, abuse, and maim us for their pleasure—But they die; Hurrah, they die!"), and Children ("I'm so fond of you, Mummy: when you die, I'll have you stuffed and I'll keep you in this room, so that I can see you *all* the time"). There is, annoyingly, no Murder, but there is Suicide (the London police, it seems, can always tell which corpses have drowned themselves for love and which for debt: The bankrupts never struggle, while the lovers cling, with bleeding fingers, to the supports of bridges). I wish Enright had included little Paul Dombey's frightening apprehension of his death, rather than the crummy Victorian oleo of his last moments (and there's nothing from *The Way of All Flesh,* or—how could he forget?—*Memento Mori*). But I can't fault any collection that has introduced me to Rilke's story of the poet whose last breath was used to correct a nurse's pronunciation, or to the sixteenth-century William Dunbar's blend of philosophy and realism (the last line means "The fear of death greatly disturbs me"): "No stait in Erd here standis sicker;/As with the wynd wavis the wicker,/Wavis this warldis vanitie;/*Timor mortis conturbat me.*" **—Rhoda Koenig**

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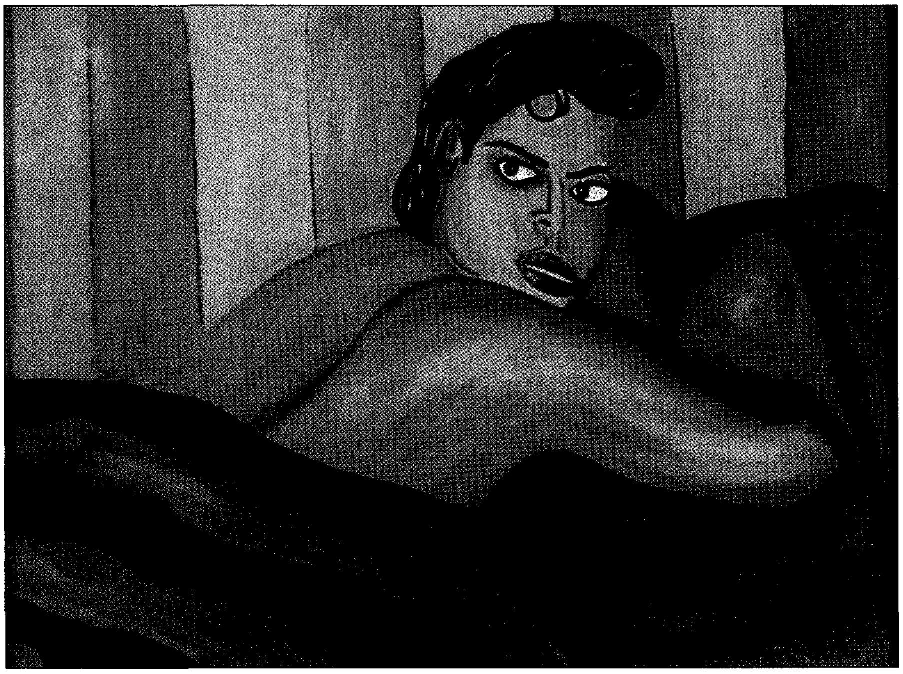
Art/Kay Larson

CARIBBEAN VISIONS

"...Rafael Ferrer is a man on a private voyage back to a place he can never quite reach. His works are markers on the way..."



Emotional heat: Sorpresa, *one of Ferrer's latest paintings.*

ON ONE CORNER OF A VACANT LOT IN the South Bronx, at 156th Street and Fox Street, is a most unlikely monument: a towering steel arch cut into a craggy silhouette and painted with a rising orange sun and palm trees. This travel-poster vision of Caribbean bliss is made deliberately ugly by the sculpture's jagged outlines and the color that skitters over its surface, but it is a romantic statement nonetheless. The artist is **Rafael Ferrer,** and *Puerto Rican Sun* is his Hispanic version of the Statue of Liberty. Through the embattled streets of the South Bronx and past Ferrer's arch come exiles from a different "teeming shore" than Europe's. The monument's gritty look is a tribute to the scars acquired in the transition.

Ferrer is American art's most notable Caribbean exile. He first came to the United States from Puerto Rico at age three, and for years divided his time between the island and the mainland. He moved here permanently in 1966, but the Caribbean has supplied him with most of his important metaphors. Yet Ferrer is also a Northerner—by fate and by choice. If he hasn't yet figured out how to reconcile those influences, perhaps he shouldn't try. A ten-year retrospective of his work, now at El Museo del Barrio, suggests how much emotional ground he has covered in his travels between cultures.

The show, which comes from the Laguna Gloria Art Museum, in Austin, Texas, is small, as retrospectives go. It may not be the ideal survey, since it includes neither the artist's earliest works nor the monumental sculpture that has preoccupied him of late. It does include a few paintings from the last several years, but not the more complex and overheated tropical fantasies that filled his show last February at the Nancy Hoffman Gallery. (Three even newer works are now at the Grace Borgenicht Gallery, 724 Fifth Avenue, near 57th Street.) Instead, the museum's show focuses on Ferrer's "middle period"—the decade that began in 1972.

If Ferrer sometimes seems like a sunstruck Werner Herzog–type adventurer just returned from the jungle, then his show is like a cache of souvenirs. In the early seventies, Ferrer began to appropriate everyday objects and assemble them into hallucinatory, paint-splattered constructions. These, and the works that followed, are his best known, and they make up the bulk of the show. There is a rudder that does double duty, first as a painting, then as a sculpture. (From its lower edges dangle sardine cans and a pair of metal fins.) There are navigational maps that Ferrer has converted into drawings. And there is a nine-foot-tall nomad's tent, one of the series he began in the late seventies. It hangs from a collapsible wooden frame, its canvas surface emblazoned with words and numbers, as though the artist had devised a diary for Robinson Crusoe.

Ferrer is obsessed with wandering. The maps, kayaks, tents, and boats are all trappings for a voyage. Even his free-form constructions—made out of wire and brooms, birds, and other assorted objects—seem like whirlwinds caught for a moment on their way somewhere. His works are usually described as metaphors for the sublime heat and brilliant light of southern waters. But his retrospective suggests a slightly different description. Ferrer is not a primitive painter. He is a displaced person, a man on a private voyage back to a place he can never quite reach. His works are markers along the way.

Ferrer became a professional artist only in his mid-thirties (he turned 50 this year). Before then, he had been a racetrack judge, a drummer in Latin bands, and a Broadway stage manager—a job he got through his brother, the actor José Ferrer. He had also visited Paris with the Spanish painter E. F. Granell, who introduced him to the French and Latin Surrealists. And he still goes to Puerto Rico once a year, but he always comes back. "I don't like the messiness of the people there," he has said. "But when I come to the States, I don't like the puritanical attitude. I don't like the restraint of the Americans. I don't like the fact that they're afraid of sex and anything that is too red or bright orange." To a man with severed roots, nothing is ever quite the way it should be.

When Ferrer began making his expressionist-looking constructions, most American artists were trying to avoid any suggestions of sloppiness. Now that expressionism is back in style, he has moved on. The paintings in the museum's show are the first he made when he decided to return to more conventional forms. Most of the paintings are fairly crude. He looks on them as improvisations, but they often seem more like the experiments of an artist feeling his way in a new medium. The latest works are decidedly more complex. An example is *Sorpresa,* done this year. Though the painting looks "expressionist," Ferrer has no interest in angst. What is important is the work's emotional heat—its stormy, sultry languor. In these recent visions, the idyllic life of the tropics is finally delivered without reserve, as though the artist has excised his ambivalences and is at last able to dream openly about his beginnings. (1230 Fifth Avenue, near 104th Street; through August 10.)

AT THE AMERICAN INDIAN COMMUNITY House is a show filled with reveries of another culture: America's first. **"Common Ground"** includes six artists. Three of them are Indians, and three are non-Indians who have been touched by the spiritual resources and symbolic visual language of Indian history.

It's a nice idea, and it works well. The Indians—Jaune Quick-to-see Smith, G. Peter Jemison, and George Longfish—are intrigued with pictographs and signs, but fit them into a modern context. Smith floats her images in an abstract cloud of color that brings to mind the paintings of Susan Rothenberg. Longfish uses unstretched canvas, while Jemison often works on handmade paper, which he folds into containers, giving his paintings both a function and an interesting form.

The other artists—Paul Brach, Harmony Hammond, and Alan Gussow—owe a considerable debt to Indian art. Brach borders his canvases with motifs from Navaho rugs, and Hammond bases one of her sculptures on Hopi legends about the origin of the world. Gussow's are texturally rich, like weavings. My only quibble with this show is that it should have been larger. As Jemison notes, Jackson Pollock watched Navaho artists draw with sand before he began to draw with paint on canvas. (386 West Broadway; through June 18.)

ELIZABETH LAYTON IS A MIDWESTERN grandmother who began drawing during a severe depression after the death of her son. The choice was art, she says, or something more drastic. Few decisions have such happy consequences. Considering her background, I am tempted to call Layton a genius. These simple self-portraits are distinguished by a complex, sophisticated wit. In one, for instance, the four horses of the Apocalypse (wearing gas masks) trample through the modern art world, which she read about in Robert Hughes's *The Shock of the New.* (SoHo 20, 469 Broome Street; through June 15.) ■

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WIND-SCHAPER'S MIDTOWN STORE IS selling out the remainder of its merchandise at reasonable prices. Not all sizes are available in every item. All suits by H. Freeman (including those in all-wool worsteds) and British Daks, and tropical Dacron-and-wool suits, retail $315–$425, usually $265 and $325 here, now $195; other major-brand suits, retail $295–$365, usually $245 and $295 here, now $185; Wind-Schaper's own suits, most of them three-piece, usually $195–$225 here, now $135 for Dacron-and-wool and $150 for all-wool tropical worsteds; wash-and-wear suits, including those in cotton and cotton blends, retail $165–$195, usually $135 here, now $85; all-wool-worsted summer slacks, now $40; Dacron-blend slacks, now $24.50–$30; gabardine rainwear with complete zip-in linings (double-breasted trench coats, were $165, now $95; single-breasted, now $85); H. Freeman summer and winter sport coats, were $295–$395, now $125 and $165; other jackets in silk, silk blends, and wool blends, now $100; a group of jackets in madras, Dacron blends, and more, now $50; every Italian and British hand-tailored all-silk necktie, retail $25–$32.50, now $8.50 or three for $24; Liberty of London, Irish Moygashel, and silk-worsted ties, here $6.50 or three for $19. Checks accepted; American Express (A.E.), MasterCard (M.C.), Visa (V.) accepted on a minimum purchase of $100; exchanges possible within 24 hours only. *Wind-Schaper, 39 East 46th St. (355-1260); Mon.–Fri. 8:30 a.m.–6 p.m. and Sat. till 5:30 p.m.; while stock lasts.*

Yarn Sale

DARIFF DESIGNS IS EMPTYING ITS shelves in a storewide summer sale. All yarns are 30 percent off the retail price. A few examples: Tahki Donegal tweed, was $6 a skein, now $4.25; Tahki Chelsea silk, was $7.40 a skein, now $5.20; Joseph Geller Mursade wool-and-alpaca blend, was $7.20 a skein, now $5.10. Also, Dariff's own line of yarns will be 10 percent below wholesale (including summer cottons in eight colors and a preview of the fall/winter line, with winter wools in six stone-washed colors and rayon chenille in six colors). All knitting patterns and books are 50 percent off. In addition, if you make a purchase of $50 or more, you will get a free pair of handsome hand-carved wooden needles. Checks accepted; no credit cards; all sales final. *Dariff Design Associates, Inc., 80 Fifth Ave., at 14th St. (243-8091); Tues.–Wed. and Fri. 10 a.m.–6 p.m., Thurs. till 7:30 p.m., and Sat. and Sun. 11 a.m.–4:30 p.m.; 6/14–19 only.*

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

On Time

CLASSIC AND COLLECTORS' WATCHES for men and women are on sale here for two weeks at 20 percent off. You can spend as little as $84 (for a gold-plated Phenix or an Eros wristwatch, circa 1940, were $105 each) or as much as $4,800 (for a hunting-case minute repeater, was $6,000), but most fall somewhere in between. A few examples of wristwatches: men's 18K-rose-gold Vacheron Constantin, circa 1940, was $1,400, now $1,120; lady's 19K Rolex bracelet watch, circa 1920, was $525, now $420; men's 14K Jules Jurgensen automatic wristwatch, circa 1940, was $350, now $280; 18K Cartier with 18K deployment buckle, circa 1960, was $2,900, now $2,320; two-color-gold Illinois watch, circa 1920, was $535, now $428; original Ingersoll Mickey Mouse watch with mouse second hand and metal bracelet, was $400, now $320; and many more. A few examples of pocket watches: collectors' gold open-face automaton watch, circa 1820, was $4,700, now $3,760; Pinchbeck automaton, circa 1840, was $3,100, now $2,480; lady's chatelaine watch with a raised relief design in several colors of gold, was $2,175, now $1,740; lady's 18K key-winding watch shaped like a book, was $1,850, now $1,480; man's 18K Art Deco watch, was $1,400, now $1,120; Patek Philippe watch monogrammed J.G.K., circa 1925, was $1,400, now $1,120; and many more. A.E., M.C., V., accepted; checks accepted during banking hours only; exchanges possible. *William L. Scolnik; 1001 Second Ave., at 53rd St. (355-1160); Mon.–Fri. 10 a.m.–6 p.m. and Sat. till 5:30 p.m.; through 6/25.*

Sportswear

THE JAEGER SHOPS HAVE PUT A LARGE selection of their spring and summer sportswear for women sizes 6–16 on sale at a minimum of one-third off; some items from earlier seasons are now half-off. A few examples: all-cotton "Gigi" dresses with white collar, were $260, now $170; all-cotton daisy-print skirts

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and blouses, were $85 and $125, respectively, now $55 and $85; windowpane-checked cotton-eyelet blouses and skirts, were $100 and $150, respectively, now $65 and $95; cotton-poplin blouson jackets in stripes or solids, were $155 and $160, now $100 and $110; cashmere argyle sweaters in selected colors, were $220, now $150; cropped coolie pants in a cotton-and-polyester blend, were $95, now $60; and much more. The Madison Ave. store has a few things on sale for men, too, in sizes 36 to 44S–L: striped cotton sweaters, were $65, now $45; navy wool-and-mohair blazers, were $250, now $175; silk-and-polyester checked blazers, were $265, now $175. A.E., Diners Club, M.C., V., checks accepted; all sales final. *Jaeger, 818 Madison Ave., near 68th St. (628-3350), Jaeger at I. Miller, 734 Fifth Ave., at 57th St. (245-0151); Mon.–Wed., Fri., and Sat. 9:30 a.m.–6 p.m. and Thurs. till 7 p.m. There are also stores in Scarsdale and Manhasset, N.Y.; Hackensack, N.J.; and Stamford, Conn. Sale while stock lasts.*

Designers

A NUMBER OF DESIGNERS ARE HOLDING a joint sale of youthful items for men and women in this loft. From Sally Lee, Ltd.: all-cotton-oxford striped dresses, retail $130–$175, here $65 and $82.50; a group of cotton blouses in jewel colors, retail $78–$95, here $20; skirts, retail $90, here $23.75. From Southern Exposure: men's natural-straw Panama hats in several styles, retail $25, here $11; women's Panamas in bright colors, retail $24, here $10. From Shady Character: funky accessories for men and women, including ties, bow ties, and cummerbunds; bathing suits for women in maillot, bandeau, and bikini styles, in Lycra or cotton and Lycra, retail $30–$45, here $12–$22; and more. From Jerry Kott: fat leather bracelets, here $12–$13; a limited number of earrings with semiprecious stones, retail $110, here $20; also, beaded bracelets, dyed wooden bracelets, and more. From Zipizape, in handwoven Mexican cotton plaid: pink party dresses with a dropped waist, retail $78, here $39; orange "wing" tops, retail $37, here $18.50; matching bottoms, retail $38, here $19. From Rory West, assorted separates made in England of handwoven multicolored cotton with pearl buttons: blouses and skirts, retail $125 each, here $25 and $35, respectively. Also, a weaver offers handwoven belts with leather buckles, retail $20, here $9; handwoven spring scarves, retail $48, here $24; men's ties, retail $22, here $11; and much more. Checks accepted; no credit cards; all sales final. *Sally Lee, Ltd., 53 West 21st St., third floor (924-8795); Wed.–Sat. 11 a.m.–6 p.m.; 6/15–18 only.* ■

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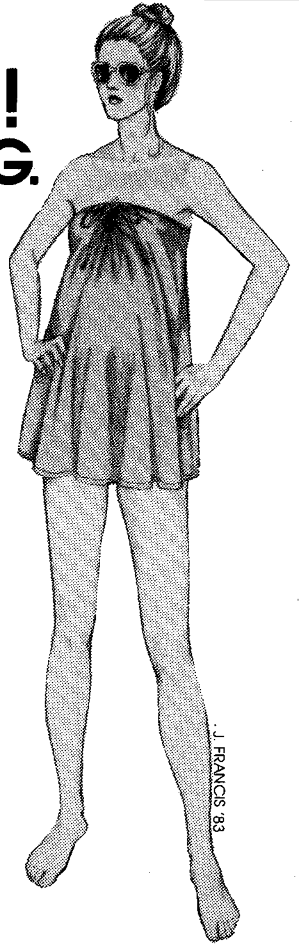

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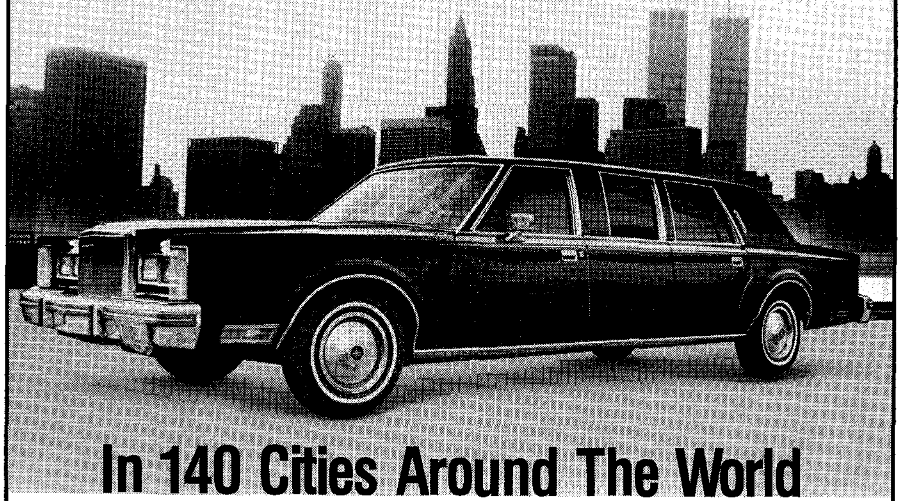

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A Complete Entertainment Guide for the Week Beginning June 15.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Thru June 14: "Chicken Ranch." Beg. June 15: "Irreconcilable Memories"; "Of Judges and Other Sympathizers." #2—June 13: "The Loyal 47 Ronin, Part Two"; "A Story of Flouting Weeds." June 14: "Early Spring." June 15: "Early Summer." June 16: "The Life of Oharu." June 17-18: "Crucified Lovers (Story From Chikamatsu)"; "The Record of a Tenement Gentleman." June 19: "My Love Has Been Burning"; "The Brothers and Sisters of the Toda Family."

3. **ESSEX—Grand St. nr. Essex.** 982-4455. Thru June 16: "Mad Max"; "First Blood." Beg. June 17: "Karate Killers on Wheels."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. June 13: "Manhattan"; "Bananas." June 14: "The Woman Next Door"; "Mississippi Mermaid." June 15: "Wasn't That a Time"; "The Last Waltz." June 16: "A Day at the Races"; "A Night at the Opera." June 17-18: "Lolita"; "Sunday, Bloody Sunday." June 19: "Lola"; "Veronika Voss"; "Lili Marleen." **AGEE ROOM—**"Breathless (1960)."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Baby, It's You." #2—"Betrayal."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. June 13: "Beyond the Valley of the Dolls"; "Phantom of Paradise." June 14: "The Rocky Horror Picture Show"; "Shock Treatment." June 15: "Myra Breckenridge"; "Sextette"; June 16: "Performance"; "Forbidden Zone." Beg. June 17: "Savage Man, Savage Beast."

9. **ART—8th St. E. of University Pl.** 473-7014. "The Man With Two Brains."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. June 13: "Hiroshima Mon Amour"; "Last Year at Marienbad." June 14: "That Certain Woman"; "It's Love I'm After." June 15: "Lady in the Lake"; "Night Must Fall." June 16: "The Postman Always Rings Twice (1946)"; "They Made Me a Criminal." June 17: "Thieves Like Us"; "Three Women." June 18: "A Night at the Opera"; "A Day at the Races." June 19: "The Wizard of Oz"; "Singin' in the Rain."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru June 16: "Mad Max"; "First Blood."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. June 13-14: "The Killing of Sister George"; "Making Love." June 15-16: "Throne of Blood"; "Yojimbo." June 17-18: "Richard Pryor Live on Sunset Strip"; "Lenny Bruce Performance Film." June 19: "Victor/Victoria"; "My Favorite Year."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"WarGames." #2—Thru June 14: "Lianna." Beg. June 15: "Mr. Hulot's Holiday."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Local Hero." #2—"La Nuit de Varennes." #3—"Diva." #4—"Tender Mercies."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. Thru June 16: "Monty Python's the Meaning of Life." Beg. June 17: "Psycho II."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Octopussy."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. Thru June 16: "Psycho II." Opening June 17: "Superman III."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Breathless (1983)."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Blue Thunder." #2—"Trading Places." #3—"Return of the Jedi."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"The Man With Two Brains." #2—"Octopussy."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Return of the Jedi."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—Thru June 16: "Bill Cosby Himself." Opening June 17: "Superman III." #2—"Breathless (1983)." #3—"The Evil Dead." #4—"Porky's." #5—"Doctor Detroit." #6—"Still Smoking."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"Blue Thunder." #2—582-5070. "Trading Places."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Flashdance."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "The Salamander."

37. **WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—"Mad Max." #2—"WarGames."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Flashdance." **EMBASSY 3—**"Spacehunter: Adventures in the Forbidden Zone." **EMBASSY 4—**"An Officer and a Gentleman."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—June 13: "Star Trek"; "The Wrath of Khan." June 14-15: "Emmanuelle"; "The Story of O." June 16-18: "La Cage aux Folles"; "La Cage aux Folles II." June 19: "Kagemusha"; "Throne of Blood." #2—June 13-14: "Atlantic City"; "Pretty Baby." June 15-16: "They Shoot Horses, Don't They"; "Stardust Memories." June 17-18: "Body Heat"; "Eyewitness." June 19: "The Young Lions"; "Mutiny on the Bounty."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—"Psycho II." #2—"Chained Heat."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "48 Hrs."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Tender Mercies."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Gandhi."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "Octopussy."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Thru June 14: "The Gordimer Stories." Opening June 15: "Flights of Fancy."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "The Salamander."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. "Flashdance."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Say Amen, Somebody."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "The Chosen."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "L'Etoile du Nord."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "La Traviata."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. #1—"WarGames." #2—"Breathless (1983)."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—Thru June 16: "Local Hero." Beg. June 17: "Superman III." #2—Thru June 16: "Sophie's Choice." Beg. June 17: "Superman III."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "La Truite." **CORONET—**"Breathless (1983)."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. Thru June 16: "To Begin Again." Opening June 17: "Fanny & Alexander."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. Thru June 16: "The Road Warrior." Opening June 17: "Fanny & Alexander." **CINEMA II—**753-0774. "Betrayal."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"Psycho II." #2—832-2720. "Octopussy."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "The Man With Two Brains."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Blue Thunder." #2—"WarGames."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "The Return of Martin Guerre."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Flashdance."

MOVIES

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. "Baby, It's You."

78. **UA EAST—First Ave. at 85th St.** 249-5100. "WarGames."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Return of the Jedi." #2—"Trading Places."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "Psycho II."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"Octopussy." #2—Thru June 16: "Chained Heat." Opening June 17: "Superman III."

61st Street & Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "Tootsie."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"Angelo, My Love." #2—"La Nuit de Varennes." #3—"The Night of the Shooting Stars."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—Thru June 16: "They Don't Wear Black Tie." #2—Thru June 16: "Heatwave."

89. **REGENCY—B'way nr. 67th St.** 724-3700. June 13: "Lawrence of Arabia." June 14-15: "Tom Jones"; "Hud." June 16-18: "My Fair Lady." June 19: "The Sound of Music."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"Heads or Tails." #2—Thru June 14: "The Divine Emma." Beg. June 15: "Mr. Hulot's Holiday."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"Tender Mercies." #2—"Psycho II." #3—"The Man With Two Brains." #4—"WarGames."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"Betrayal." #2—"Octopussy."

95. **THALIA—95th St. W. of B'way.** 222-3370. June 13: Films by Chuck Jones and Friz Freleng. June 14: "The Searchers"; "Springfield Rifle." June 15: "Sanjuro"; "Samurai Rebellion." June 16: "Baby Doll"; "This Property is Condemned." June 17-18: "Mean Streets"; "Bloodbrothers." June 19: "O Lucky Man!"; "Time After Time."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. June 13: "Victor/Victoria"; "La Cage aux Folles." June 14: "The Bad Sleep Well"; "Stray Dog." June 15: "Une Femme Douce"; "A Free Woman." June 16: "The Woman in the Window"; "Kiss Me Deadly." June 17: "Ngetsu"; "Gate of Hell." June 18: "The Red Shoes"; "The Thief of Bagdad." June 19: "2001: A Space Odyssey"; "Forbidden Planet."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—"The Hunger"; "Diner." #2—Thru June 16: "The Ruling Class." Beg. June 17: "Tender Mercies." #3—"Local Hero"; "Best Friends." #4—"Mad Max."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru June 16: "Tootsie." Beg. June 17: "Monty Python's The Meaning of Life."

Museums, Societies, Etc.

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $3; members $2. June 16, 12 noon: "Muni ('Little Girl'): Childhood and Art in Mithila India," by Joseph Elder, "The Sword and the Flute" with music by Ravi Shankar, and other shorts on Indian textiles and crafts.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. June 15, 8 p.m.: "Love Is a Many Splendored Thing" (1955) by Henry King, with William Holden, Jennifer Jones.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3; members $2. June 17, 8 p.m.: "I'm in Heaven" (1978), "Big Things Move Slowly, While Others Are Simply Repeated" (1980), "A World of Reflection" (1981), "Peace O'Mind" (1983) by Mary Filippo, who will be present. June 18, 8 p.m.: "The Typhoon" (1914), "The Last of the Line" (1914) by Thomas Ince, with Sessue Kayakawa; 11 p.m.: "Creation of the Humanoids" (1962) by Wesley Barry. June 19, 8 p.m.: Film and performance by Aline Lili Mare and Bradley Eros Steiner—"Blind Love" (1983), "Eros, Mutable Fire!" "Venus to Penis."

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GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. $3; members, senior citizens & students $2.50. June 17-18, 7:30 p.m.: "Lawrence of Arabia" (1962) by David Lean, with Peter O'Toole, Alec Guinness.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Classic American Documentaries. Daily, 12 noon, 12:15, 12:30, 1:30, 1:45, 3:35, 5:45 p.m.: "The Pirogue Maker" (1948) by Arnold Eagle; 2, 4 p.m.: "Lousiana Story" (1948) by Robert Flaherty; 12:45, 1:10, 3:20, 5:20 p.m.: Newsreels from the 1940s. Tues., Wed., Thurs., 6 p.m.: "The Plow That Broke the Plains" (1936) by Pare Lorentz; 6:30 p.m.: "The River" (1937) by Lorentz; 7 p.m.: "The City" (1939) by Ralph Steiner, Willard Van Dyke; 7:45 p.m.: "The Town" (1944) by Josef von Sternberg.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. June 14, 7:30 p.m.: "The Wife of Seishu Hanaoka" (1967) by Yasuzo Masumura. June 15, 7:30 p.m.: "Garden of Women" (1954) by Keisuke Kinoshita. June 16, 7:30 p.m.: "My Son" (1979) by Kinoshita. June 17, 7:30 p.m.: "The Human Conition, Part III: A Soldier's Prayer" (1961) by Masaki Kobayashi. All in Japanese, Eng. subtitles.

MANHATTAN LABORATORY MUSEUM—314 W. 54th St. btwn. 8th and 9th Aves. 765-5904. Adm. $3, $2.50 for members, seniors and students. Films for Adults About Time. June 14, 8 p.m.: Films concerning lyrical time.

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with mus. adm. New Narrative Video—Mon.: "Sunday 4 P.M." (1983) by Tomiyo Sasaki; Tue.: "Manufactured Romance, Part one: Chance for Love" (1982) by Anne Ramsden; Thurs.: "The Algiers Incidents" (1982) by Janet Densmore; Fri.: "Why I Got Into TV, and Other Stories"; Sat.: "Split" (1981) by Aredle Lister; Sun.: "In My End Is My Beginning: Joseph Verge" (1982) by Norman Cohn. Video Viewpoints—June 13, 6 p.m.: "Designing Computer Animation With Natural Forms" by Judson Rosebush. What's Happening? Film Series—June 14, 6 p.m.: "I Can Hear Zimbabwe Calling" (1980) by Ron and Ophera Hallis, "Nkuleleko Means Freedom" (1982) by the Hallises, "New Zimbabwe" (1982) by Frank Frost. New Day Films—June 17, 6 p.m.: "Quilts in Women's Lives" (1981) by Pat Ferrero, "Fundi: The Story of Ella Baker" (1981) by Joanne Grant, "China: Land of My Father" (1979) by Felicia Lowe. June 18, 12 noon: Of interest to adolescents—"Once Upon a Choice" (1981) by Liane Brandon, "The Flashettes" (1977) by Bonnie Friedman, "Am I Normal?" (1979) by Debra Franco, David Shepard, "Anything You Want to Be" (1971) by Brandon; 2:30 p.m.: "2 A.M. Feeding" (1982) by Kristine Samuelson, "Joyce at 34" (1972) by Joyce Chopra, Claudia Weill, "Men's Lives" (1975) by Josh Hanig, Will Roberts; 5 p.m.: "Great Grand Mother" (1978) by Anne Wheeler, Lorna Rasmussen, "Possum Living" (1980) by Nancy Schreiber, "Union Maids" (1976) by Julia Reichert, James Klein, Miles Mogulescu. June 19, 12 noon: See Sat. June 18, 12 noon; 2:30 p.m.: "Love It Like a Fool" (1979) by Susan Wengraf, "In Our Water" (1981) by Meg Switzgable; 5 p.m.: "Outskirts of Hope" (1982) by David Davis, "With Babies and Banners" (1978) by Lorraine Gray. Rediscovering French Film, Part II—June 13, 12 noon: "Vers un Réalisme Poétique: 1936-38" by Armand Panigel, in French, Eng. subtitles; 2:30 p.m.: "Le Roman de Werther" (1938) by Max Ophuls, in French. June 16, 12 noon: "Vers un Réalisme Poétique"; 2:30 p.m.: "J'Accuse" (1937) by Abel Gance, in French, Eng. subtitles. June 17, 12 noon: "Vers un Réalisme Poétique"; 2:30 p.m.: "Lucrèce Borgia" (1935) by Gance, in French, Eng. subtitles.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. June 13, 8 p.m.: "The Damned" (1970) by Luchino Visconti, in Italian, German; Eng. subtitles. June 14-15, 8 p.m.: "Not a Love Story" (1982), a film about pornography by Bonnie Sherr Klien. June 16, 8 p.m.: "Duet for Cannibals" (1969) by Susan Sontag, in Swedish, Eng. subtitles. June 17, 8, 10:30 p.m.: "Passione D'Amore" (1981) by Ettore Scola, in Italian, Eng. subtitles. June 18, 8, 10:15 p.m. and June 19, 7:30, 9:45 p.m.: "Mon Oncle" (1958) by Jacques Tati, in French, Eng. subtitles.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Adm. Free. June 14, 12 noon: "Woman of the Year" (1942) by Joseph Mankiewicz; 2:30 p.m.: "Best Boy" by Ira Wohl. June 16, 12 noon: "Force of Evil" (1948) by Abraham Polonsky.

PROSPECT PARK LONG MEADOW—Brooklyn/Grand Army Plaza entrance 638-1110. Adm. $4, $24/8 (includes head set, portable seat). Wed.-Sun., May 25-June 19, also Memorial Day, 9:15-11:45 p.m.: Artscope—art films covering ancient to modern eras, shown nightly in 16 open-air cinimas.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4, members, students & senior citizens $3. Films by Ingmar Bergman. June 14, 5:30, 9 p.m.: "From the Life of the Marionettes" (1980), "Port of Call" (1948). June 15, 5:30, 9 p.m.: "From the Life of the Marionettes", "The Serpent's Egg" (1978). June 16, 6, 9 p.m.: "Scenes From a Marriage" (1973).

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Early 1960s British Neorealism. June 18, 2 p.m.: "Crime Without Passion" (1934) by Ben Hecht, Charles MacArthur.

ROSEMARY THEATER—133 Canal St. at Bowery. 925-8685. Asian American International Film Festival. June 17, 7 p.m.: "Silence" by Michael Uno, "Turumba" by Kidlat Tahimik; 9:30 p.m.: "James Wong Howe" a documentary, "Hud" by Martin Ritt. June 18, 6:30 p.m.: "Reassemblage" by Trinh Minh'ha, "Spirit of the Dream House" by Fu-Ding Cheng, "Playland" by Edmund Cheung, "Fools' Dance" by Robert Nakamura, "A Time to Rise" by Anan Patwardan; 9 p.m.: "Shift" by Toshio Matsumoto, "Willful Murder" by Kei Kumai.

SPANISH INSTITUTE—Preview Screening Room, 1600 B'way at 48th, 9th floor. 628-0420. Free. June 15, 6 p.m.: "Canciones Para Después de una Guerra" by Basilio Martin Patino, in Spanish.

SQUAT THEATRE—256 W. 23rd. 691-1238. James Cain's movies. June 16, 8 p.m.: "Double Indemnity" (1944) by Billy Wilder; 10 p.m.: "Mildred Pierce" (1945) by Michael Curtiz; 12 midnight: "The Postman Always Rings Twice (1946) by Tay Garnett. June 17, 8 p.m., 12 midnight: "The Postman Always Rings Twice"; 10 p.m.: "Double Indemnity". June 18, 8 p.m., 12 midnight: "Double Indemnity"; 10 p.m.: "Mildred Pierce. June 19, 8 p.m.: "Mildred Pierce"; 10 p.m.: "Double Indemnity"; 12 midnight: "The Postman Always Rings Twice."

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—"Return of the Jedi." #2—Thru June 16: "Blue Thunder." Beg. June 17: "Superman III." #3—"Trading Places."

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. "Psycho II."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—"Psycho II." #2—Thru June 16: "Mad Max." Beg. June 17: "48 Hrs."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—"Octopussy." #2—"WarGames."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—"Blue Thunder." #2—"Octopussy."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"Return of the Jedi." #2—"Return of the Jedi." #3—"Psycho II." #4—Thru June 16: "Mad Max." Beg. June 17: "Superman III."

110. **KENT—E. 167th St. nr. Grand Conc.** 992-9330. Thru June 16: "Mad Max." Beg. June 17: "Karate Killers on Wheels."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Flashdance." #2—"Trading Places."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "WarGames."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"Octopussy." #2—"WarGames." #3—"Chained Heat"; "Mad Max."

115. **RKO FORDHAM—E. Fordham Rd. at Valentine Ave.** 367-3050. #1—"Chained Heat." #2—"Octopussy." #3—"Return of the Jedi." #4—"Blue Thunder."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"Return of the Jedi." #2—"WarGames." #3—"Octopussy." #4—"Psycho II." #5—Thru June 16: "The Man With Two Brains." Beg. June 17: "Superman III."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Breathless (1983)." #2—"Blue Thunder."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—"Return of the Jedi." #2—"WarGames."

204. **BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St.** 339-1060. "The Man With Two Brains."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Trading Places." #2—"Flashdance."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"Octopussy." #2—"Psycho II." #3—Thru June 16: "Chained Heat." Beg. June 17: "Superman III." #4—Thru June 16: "Mad Max." Beg. June 17: "Superman III."

208. **BOROUGH PARK—WALKER—18th Ave. at 64th St.** 232-4500. Tent.: "Gandhi."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—"Trading Places." #2—"Psycho II." #3—"Octopussy." #4—Thru June 16: "Blue Thunder"; "Chained Heat." Beg. June 17: "Superman III."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—Thru June 16: "Tootsie." Beg. June 17: "Superman III." #2—Thru June 16: "Gandhi." Beg. June 17: "Tender Mercies."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—"Return of the Jedi." #2—"Psycho II." #3—Thru June 16: "Mad Max."

213. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—Thru June 16: "The Man With Two Brains." #2—Thru June 16: "WarGames."

215. **DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay.** 875-4024. #1—"Psycho II." #2—"Blue Thunder." #3—"Trading Places." #4—"Octopussy."

221. **FLATBUSH—RKO NOSTRAND—Nostrand Ave. at Kings Hwy.** 252-6112. "Psycho II."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Trading Places." #2—"Flashdance."

225. **FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U.** 253-1110. "Octopussy." **SOUTH**—Thru June 16: "The Man With Two Brains." Beg. June 17: "Superman III."

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Thru June 16: "Chained Heat"; "Madman."

231. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. Thru June 16: "Tootsie"; "Hanky Panky."

232. **MIDWOOD—KENT—Coney Island Ave. nr. Ave. H.** 434-8422. "Gandhi."

233. **MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H.** 859-1384. "Mad Max."

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—"Mad Max." #2—"Breathless (1983)." #3—"Return of the Jedi." #4—"WarGames."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. "Octopussy."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Thru June 16: "Blue Thunder." #2—Thru June 16(tent.): "Local Hero."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—Thru June 16: "Chained Heat." Beg. June 17: "Superman III." #2—"Octopussy." #3—"Psycho II."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—"Heart Like a Wheel." #2—Program unavailable.

302. **MARINER'S HARBOR—JERRY LEWIS—** 273-9601. Tent.: "The Man With Two Brains."

303. **NEW DORP—HYLAN—** 351-6601. #1—"Trading Places." #2—Program unavailable.

304. **NEW DORP—LANE—** 351-2110. "The Man With Two Brains."

305. **NEW DORP—RAE—** 979-0444. #1—"WarGames." #2—"Pink Motel."

306. **NEW DORP—RKO FOX PLAZA—** 987-6800. #1—"Return of the Jedi." #2—"Psycho II."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—Thru June 16: "Mad Max." Beg. June 17: "Superman III." #2—Thru June 16: "Chained Heat." Beg. June 17: "Superman III."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. "Octopussy."

Queens

401. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—Thru June 16: "Mad Max." Beg. June 17: "Superman III." #2—Thru June 16: "Chained Heat." Beg. June 17: "Superman III." #3—"Octopussy." #4—"Psycho II."

402. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—"Breathless (1983)." #2—"Blue Thunder."

403. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-1110. #1—"Return of the Jedi." #2—"Octopussy." #3—"Return of the Jedi." #4—"Return of the Jedi."

406. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-0012. Thru June 16: Spanish Features. Beg. June 17: "Blue Thunder."

408. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—"Blue Thunder." #2—"Trading Places."

410. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—Thru June 16: "Mad Max." #2—"Blue Thunder."

411. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—"Return of the Jedi." #2—"Trading Places." #3—"Flashdance."

412. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—"Blue Thunder." #2—Thru June 16: "Mad Max." Beg. June 17: "Superman III." #3—"WarGames."

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—"Psycho II." #2—"The Man with Two Brains." #3—"Chained Heat." #4—Thru June 16: "My Tutor."

414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—"WarGames." #2—Thru June 16: "Tootsie."

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. Tent.: "Local Hero."

418. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—"Octopussy." #2—"The Man With Two Brains."

419. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. "Flashdance."

420. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—"Return of the Jedi." #2—"Return of the Jedi." #3—Thru June 16: "Mad Max." Beg. June 17: "Superman III." #4—"Psycho II."

423. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—"Octopussy." #2—"Trading Places."

424. GLEN OAKS—RKO—Union Tpke. at 255th St. 347-7777. "Mad Max."

426. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—"Trading Places." #2—"WarGames." #3—"Flashdance."

427. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 429-8004. "Psycho II."

428. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—"Octopussy." #2—"Return of the Jedi." #3—"The Man With Two Brains."

436. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. Thru June 16: "Local Hero"; "Best Friends." Beg. June 17 (tent.): "Gandhi."

437. LITTLE NECK—LITTLE NECK—Northern Blvd. nr. Little Neck Pkwy. 225-2800. Thru June 16: "Gandhi."

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St. 894-4183. "Gandhi."

439. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—"Psycho II." #2—Thru June 16: "Chained Heat." Beg. June 17: "Superman III."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru June 16: "Tootsie." Beg. June 17 (tent.): "Chained Heat"; "Private Lessons."

447. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—"WarGames." #2—Thru June 16: "Chained Heat."

448. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—Thru June 16: "Mad Max." #2—"Blue Thunder."

450. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—"Octopussy." #2—"Trading Places."

451. WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru June 16: "Creepshow"; "Dawn of the Dead."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—GRAND AVENUE— 223-2323. "Blue Thunder."

501. BALDWIN—RKO— 223-9230. "WarGames."

502. BELLEROSE—RKO— 775-1351. Thru June 14: "Tootsie." Beg. June 15: "An Officer and a Gentleman."

503. BELLMORE—PLAYHOUSE— 785-5400. #1—Thru June 16: "Tender Mercies." #2—Thru June 16: "Creepshow"; "Dawn of the Dead."

511. EAST MEADOW—FLICK— 794-8008. #1—"Gandhi." #2—Thru June 16: "Mad Max."

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"Return of the Jedi." #2—"Return of the Jedi." #3—Thru June 16: "Psycho II." #4—Thru June 16: "The Man With Two Brains."

513. EAST ROCKAWAY—CRITERION— 599-0242. #1—"An Officer and a Gentleman." #2—Thru June 16: "Local Hero." Beg. June 17: "Breathless (1983)."

516. FARMINGDALE—RKO— 249-0122. Thru June 16: "Local Hero."

517. FLORAL PARK—RKO FLORAL— 352-2280. "Return of the Jedi."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—"Psycho II." #2—"Octopussy."

519. GARDEN CITY—RKO ROOSEVELT FIELD — 741-4007. #1—"Trading Places." #2—Thru June 16: "Flashdance." Beg. June 17: "Superman III." #3—"Return of the Jedi."

521. GARDEN CITY PARK—RKO PARK EAST — 741-8484. "Blue Thunder."

523. GREAT NECK—SQUIRE— 466-2020. #1—"Return of the Jedi." #2—Thru June 16: "Return of the Jedi." Beg. June 17: "Superman III." #3—Thru June 16: "Betrayal." Beg. June 17: "Superman III."

524. HEWLETT—RKO— 791-6768. Thru June 14: "Tootsie." Beg. June 15: "An Officer and a Gentleman."

526. HICKSVILLE—HICKSVILLE— 931-0749. #1—"The Man With Two Brains." #2—Thru June 16 (tent.): "Mad Max."

528. HICKSVILLE—RKO TWIN NORTH— 433-2400. "Psycho II." **SOUTH—**"Return of the Jedi."

529. LAWRENCE—RKO— 371-0203. #1—"Flashdance." #2—"Blue Thunder." #3—"Trading Places."

530. LEVITTOWN—LEVITTOWN— 731-0516. #1—Thru June 16: "Sophie's Choice." Beg. June 17: "Monty Python's The Meaning of Life"; "Bad Boys." #2—Thru June 16: "The Outsiders"; "Firefox." Beg. June 17 (tent.): "Baby, It's You."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"WarGames." #2—"Trading Places." #3—"Blue Thunder." #4—"Flashdance."

532. LONG BEACH—LIDO— 432-0056. Thru June 16: "My Tutor"; "Class of '84." Beg. June 17: "Mausoleum"; "Beach Girls."

533. LYNBROOK—LYNBROOK— 593-1033. #1—"Octopussy." #2—"Octopussy." #3—"Psycho II." #4—"The Man With Two Brains."

534. LYNBROOK—STUDIO ONE— 599-1444. "Lianna."

535. MALVERNE—TWIN— 599-6966. #1—"Gandhi." #2—"Local Hero."

536. MANHASSET—MANHASSET— 627-7887. #1—"Psycho II." #2—"Octopussy." #3—Tent.: "Mad Max."

537. MANHASSET—RKO CINEMA— 627-1300. "An Officer and a Gentleman."

540. MASSAPEQUA—PEQUA— 799-6464. "Return of the Jedi."

541. MASSAPEQUA—THE MOVIES AT SUNRISE MALL— 795-2244. #1—"The Man With Two Brains." #2—"Trading Places." #3—"Octopussy." #4—Thru June 16: "Blue Thunder." #5—Tent.: "Mad Max." #6—Thru June 16: "Chained Heat." Beg. June 17: "Superman III." #7—Thru June 16: "Flashdance." Beg. June 17: "Superman III."

542. MERRICK—GABLES— 546-0734. Thru June 16: "Tootsie." Beg. June 17: "The King of Comedy."

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545. **NEW HYDE PARK—HERRICKS—** 747-0555. "Breathless (1983)."

546. **NEW HYDE PARK—RKO ALAN—** 354-4338. "WarGames."

547. **OCEANSIDE—OCEANSIDE—** 536-7565. #1—Thru June 16: "The Night of the Shooting Stars." #2—Thru June 16: "Tender Mercies."

548. **OLD BETHPAGE—CINE CAPRI—** 752-1610. "Gandhi."

549. **OYSTER BAY—MOVIES—** 922-0333. #1—Thru June 16: "Mad Max." #2—Thru June 16: "Local Hero."

550. **PLAINVIEW—OLD COUNTRY—** 931-4242. #1—"Blue Thunder." #2—"Breathless (1983)."

551. **PLAINVIEW—RKO MORTON VILLAGE—** 938-2323. Thru June 14: "Tootsie." Beg. June 15: "An Officer and a Gentleman."

552. **PLAINVIEW—RKO TWIN—** 931-1333. #1—"Flashdance." #2—"WarGames."

554. **PORT WASHINGTON—MOVIES—** 944-6200. #1—"Breathless (1983)." #2—"The Man With Two Brains." #3—"WarGames."

555. **PORT WASHINGTON—SANDS POINT—** 883-5074. Thru June 16: "Gandhi."

557. **ROCKVILLE CENTRE—RKO FANTASY—** 764-8000. Thru June 16: "Mad Max." Beg. June 17: "Superman III."

558. **ROCKVILLE CENTRE—RKO TWIN—** 678-3121. #1—"Return of the Jedi." #2—"Return of the Jedi."

559. **ROSLYN—ROSLYN—** 621-8488. #1—"Blue Thunder." #2—"The Night of the Shooting Stars."

561. **SYOSSET—SYOSSET—** 921-5810. Thru June 16: "Nudo di Donna." Beg. June 17: "Superman III."

562. **SYOSSET—UA CINEMA 150—** 364-0700. "Octopussy."

566. **VALLEY STREAM—RKO GREEN ACRES—** 561-2100. "WarGames."

567. **VALLEY STREAM—SUNRISE—** 825-5700. #1—"Trading Places." #2—"Octopussy." #3—"Psycho II." #4—"Blue Thunder." #5—"The Man With Two Brains." #6—"Return of the Jedi." #7—"Chained Heat." #8—"Mad Max." #9—"Flashdance." #10—"Breathless (1983)." #11—"Return of the Jedi."

570. **WANTAGH—CINEMA WANTAGH—** 221-7784. #1—"WarGames." #2—"Breathless (1983)."

571. **WANTAGH—RKO—** 781-6969. "Psycho II."

573. **WESTBURY—DRIVE-IN—** 334-3400. #1—Thru June 16: "Psycho II." Beg. June 17: "Trading Places." #2—"Octopussy." #3—Thru June 16: "The Man With Two Brains." Beg. June 17: "Superman III."

574. **WESTBURY—WESTBURY—** 333-1911. #1—Thru June 16: "Tender Mercies." #2—Thru June 16: "Local Hero."

Suffolk County

600. **AMITYVILLE—RKO—** 264-7789. #1—Thru June 16: "Chained Heat." Beg. June 17: "Superman III." #2—"WarGames."

601. **BABYLON—BABYLON—** 669-3399. "Octopussy."

602. **BABYLON—RKO—** 669-0700. #1—"Blue Thunder." #2—"Return of the Jedi."

603. **BABYLON—SOUTH BAY—** 587-7676. #1—"WarGames." #2—"Trading Places." #3—Thru June 16: "The Man With Two Brains." Beg. June 17: "Flashdance."

604. **BAY SHORE—CINEMA—** 665-1722. Thru June 16: "Psycho II."

606. **BAY SHORE—LOEWS SOUTH SHORE MALL—** 666-4000. #1—"Chained Heat." #2—"Breathless (1983)."

608. **BAY SHORE—SUNRISE DRIVE-IN—** 665-1111. #1—"Octopussy." #2—"Trading Places."

609. **BRENTWOOD—BRENTWOOD—** 273-3900. Thru June 16: "Something Wicked This Way Comes." Beg. June 17: "Max Dugan Returns."

612. **CENTER MORICHES—CENTER—** 878-2100. Thru June 16: "The Verdict."

613. **CENTEREACH—CENTEREACH—** 588-0088. "E.T., the Extra-Terrestrial."

615. **COMMACK—DRIVE-IN—** 499-2900. Thru June 16: "Trading Places"; "Some Kind of Hero." Beg. June 17: "Superman III."

616. **COMMACK—MAYFAIR—** 543-0707. "Octopussy."

617. **COMMACK—RKO—** 499-4545. #1—"Return of the Jedi." #2—"Blue Thunder."

618. **COPIAGUE—JOHNNY ALL-WEATHER DRIVE-IN—** 842-4258. Thru June 16: "Psycho II"; "Bad Boys." Beg. June 17: "Superman III."

619. **CORAM—CORAM—** 698-7200. Thru June 16: "The Man With Two Brains."

620. **CORAM—DRIVE-IN—** 732-6200. Thru June 16: "Psycho II"; "Bad Boys." Beg. June 17: "Superman III."

621. **CORAM—PINE—** 698-6442. #1—"WarGames." #2—"Octopussy."

622. **DEER PARK—DEER PARK—** 667-2440. "Blue Thunder."

625. **EAST HAMPTON—CINEMAS—** 324-0448. #1—"Return of the Jedi." #2—Thru June 16: "Return of the Jedi." Beg. June 17: "Superman III." #3—"WarGames." #4—Thru June 16: "Psycho II." Beg. June 17: "The Man With Two Brains." #5—"Trading Places."

626. **EAST NORTHPORT—LARKFIELD—** 261-0043. "WarGames."

627. **EAST SETAUKET—RKO FOX—** 473-2400. "Return of the Jedi."

628. **ELWOOD—ELWOOD—** 499-7800. #1—Thru June 16: "Flashdance." Beg. June 17: "Superman III." #2—"Trading Places."

629. **FARMINGVILLE—COLLEGE PLAZA—** 698-2200. #1—"The Man With Two Brains." #2—"Mad Max."

630. **GREENPORT—GREENPORT—** 477-0500. Thru June 16: "Flashdance." Beg. June 17: "Blue Thunder."

631. **HAUPPAUGE—HAUPPAUGE—** 265-1814. "WarGames."

632. **HUNTINGTON—RKO SHORE—** 421-5200. #1—"Return of the Jedi." #2—Thru June 16: "Return of the Jedi." Beg. June 17: "Superman III." #3—"WarGames." #4—"Mad Max."

633. **HUNTINGTON—RKO WHITMAN—** 423-1300. "Blue Thunder."

634. **HUNTINGTON—RKO YORK—** 421-3911. "Psycho II."

635. **ISLIP—ISLIP—** 581-5200. #1—"WarGames." #2—"The Man With Two Brains." #3—"Blue Thunder."

636. **KINGS PARK—KINGS PARK—** 269-4422. Thru June 16: "The Man With Two Brains."

637. **LAKE GROVE—RKO SMITH HAVEN MALL—** 724-9550. "Octopussy."

638. **LAKE RONKONKOMA—LAKESIDE—** 981-7100. Thru June 16: "Local Hero."

639. **LINDENHURST—LINDENHURST—** 888-5400. Thru June 16: "Something Wicked This Way Comes." Beg. June 17 (tent.): "Flashdance."

640. **MATTITUCK—MATTITUCK—** 298-4405. #1—Thru June 16: "Flashdance." #2—Thru June 16: "Local Hero." Beg. June 17: "Blue Thunder." #3—Thru June 16: "Raiders of the Lost Ark."

641. **MONTAUK—THE MOVIES—** 668-2393. June 17-19: "Lords of Discipline."

642. **NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—** 265-8118. "Psycho II." **OUTDOOR**—Thru June 16: "Mad Max"; "First Blood." Beg. June 17: "The Man With Two Brains."

643. **NORTH BABYLON—NORTH BABYLON—** 667-2495. #1—Thru June 16: "Mad Max"; "First Blood." #2—Thru June 16: "The Outsiders."

644. **NORTHPORT—NORTHPORT—** 261-8600. Thru June 16: "Something Wicked This Way Comes." Beg. June 17: "Gandhi."

645. **OAKDALE—OAKDALE—** 589-8118. Thru June 16: "The Outsiders."

646. **OCEAN BEACH—COMMUNITY—** 583-5184. Thru June 16: "48 Hrs."; "Airplane II: The Sequel." Beg. June 17: "Sophie's Choice."

648. **PATCHOGUE—PATCHOGUE—** 475-0601. #1—Thru June 16: "Chained Heat." Beg. June 17: "Superman III." #2—"WarGames." #3—Thru June 16: "Flashdance." Beg. June 17: "Superman III."

649. **PATCHOGUE—RKO PLAZA—** 475-5225. #1—"Blue Thunder." #2—"Psycho II."

650. **PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—** 363-7200. "Return of the Jedi." **OUTDOOR**—Thru June 16: "The Man With Two Brains"; "Caddyshack." Beg. June 17: "Flashdance"; "Airplane II: The Sequel."

651. **PATCHOGUE—SUNWAVE—** 475-7766. #1—"Octopussy." #2—"Trading Places."

653. **PORT JEFFERSON—MINI EAST—** 928-6555. #1—"Psycho II." #2—"Gandhi."

654. **PORT JEFFERSON STATION—RKO BROOKHAVEN—** 473-1200. Thru June 14: "Tootsie." Beg. June 15: "An Officer and a Gentleman."

655. **RIVERHEAD—SUFFOLK—** 727-3133. Thru June 16: "48 Hrs."; "An American Werewolf in London."

656. **ROCKY POINT—DRIVE-IN—** 744-8900. "Octopussy."

657. **SAG HARBOR—SAG HARBOR—** 725-0010. Thru June 16: "The Night of the Shooting Stars." Beg. June 17: "The Gift."

658. **SAYVILLE—SAYVILLE—** 589-0232. #1—"The Man With Two Brains." #2—Thru June 16: "Raiders of the Lost Ark." #3—Thru June 16: "Tootsie."

659. **SHIRLEY—DRIVE-IN—** 281-5444. Thru June 16: "Psycho II"; "Bad Boys." Beg. June 17: "The Man With Two Brains."

660. **SHIRLEY TWIN—** 281-4466 #1—Thru June 16: "Mad Max." #2—Thru June 16: "My Tutor."

662. **SMITHTOWN—SMITHTOWN—** 265-1551. Thru June 16: "The Man With Two Brains." Beg. June 17: "Superman III."

663. **SOUTHAMPTON—SOUTHAMPTON—** 283-1300. #1—"Octopussy." #2—Thru June 16: "The Man With Two Brains." Beg. June 17: "Psycho II."

664. **STONY BROOK—LOEWS—** 751-2300. #1—"Trading Places." #2—"Blue Thunder." #3—"Breathless (1983)."

666. **WEST ISLIP—TWIN—** 669-2626. #1—"Gandhi." #2—Thru June 16: "Tootsie."

667. **WESTHAMPTON—HAMPTON ARTS—** 288-2600. Thru June 16: "Flashdance."

668. **WESTHAMPTON—WESTHAMPTON—** 288-1500. "Blue Thunder."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE—** 234-7300. #1—"Octopussy." #2—"The Man With Two Brains."

701. **BEDFORD VILLAGE—CINEMA 22—** 234-9577. "Trading Places."

702. **BRONXVILLE—BRONXVILLE—** 961-4030. #1—"The Man With Two Brains." #2—Thru June 16: "Local Hero." #3—Thru June 16: "Chained Heat."

703. **CROSS RIVER—CINEMA—** 763-8811. Thru June 16: "Local Hero."

705. **GREENBURGH—CINEMA 100—** 946-4680. #1—"Psycho II." #2—"The Man With Two Brains."

707. **HARTSDALE—CINEMA—** 428-2200. #1—"Gandhi." #2—"Flashdance." #3—"Trading Places." #4—"WarGames."

708. **LARCHMONT—PLAYHOUSE—** 834-3001. "WarGames."

709. **MAMARONECK—PLAYHOUSE—** 698-2200. #1—"Psycho II." #2—"The Man With Two Brains." #3—Thru June 16: "Mad Max." Beg. June 17 (tent.): "Superman III." #4—"Octopussy."

710. **MOUNT KISCO—MOUNT KISCO—** 666-6900. #1—Thru June 16: "Blue Thunder." Beg. June 17: "Superman III." #2—"Psycho II."

711. **MOUNT VERNON—PARKWAY—** 664-3311. Thru June 16: "Gandhi." Beg. June 17: "Tootsie."

712. **NEW ROCHELLE—LOEWS—** 632-1700. #1—"Blue Thunder." #2—"Chained Heat."

714. **NEW ROCHELLE—RKO PROCTORS—** 632-1100. #1—"Trading Places." #2—"Flashdance." #3—"Return of the Jedi." #4—"Psycho II." #5—Thru June 16: "Mad Max." Beg. June 17: "Superman III."

715. **NEW ROCHELLE—TOWN—** 632-4000. "Octopussy."

716. **OSSINING—ARCADIAN—** 941-5200. #1—Thru June 16: "Flashdance." #2—"The Man With Two Brains."

717. **PEEKSKILL—BEACH—** 737-6262. #1—"The Man With Two Brains." #2—"Octopussy." #3—Thru June 16: "48 Hrs." #4—Thru June 16: "Mad Max."

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—"Return of the Jedi." #2—Thru June 16: "Blue Thunder." Beg. June 17: "Superman III." #3—"Trading Places." #4—"Flashdance."

720. **PELHAM—PICTURE HOUSE—** 738-3160. Thru June 16: "Max Dugan Returns."

722. **RYE—RYE RIDGE—** 939-8177. #1—"Trading Places." #2—"WarGames."

723. SCARSDALE—FINE ARTS— 723-6699. "Baby, It's You."

724. SCARSDALE—PLAZA— 725-0078. Thru June 16: "Tender Mercies." Beg. June 17: "Gandhi."

726. WHITE PLAINS—COLONY— 948-8828. Thru June 16: "Chained Heat."

727. WHITE PLAINS—GALLERIA— 997-8198. #1—Thru June 16: "Blue Thunder." Beg. June 17: "Superman III." #2—Thru June 16: "Breathless (1983)."

728. WHITE PLAINS—UA CINEMA— 946-2820. "Return of the Jedi."

730. YONKERS—CENTRAL PLAZA— 793-3232. #1—"Return of the Jedi." #2—"Octopussy."

731. YONKERS—KENT— 237-3440. Thru June 16: "Tootsie"; "Best Friends." Beg. June 17: "48 Hrs."; "Airplane II: The Sequel."

732. YONKERS—MOVIELAND— 793-0002. #1—"WarGames." #2—"Psycho II." #3—Thru June 16: "Flashdance." Beg. June 17: "Superman III." #4—"Trading Places."

735. YORKTOWN HEIGHTS—TRIANGLE— 245-7555. #1—Thru June 16: "WarGames." #2—"Psycho II."

Rockland County

740. BLAUVELT—NYACK DRIVE-IN— 358-1844. Thru June 16: "The Man With Two Brains"; "Arthur." Beg. June 17: "Psycho II."

744. NANUET—ROUTE 59— 623-3355. "Psycho II."

745. NANUET—THE MOVIES— 623-0211. #1—"Octopussy." #2—"The Man With Two Brains." #3—"Chained Heat." #4—"Blue Thunder." #5—"WarGames."

746. NEW CITY—TOWN— 634-5100. #1—"Trading Places." #2—"Flashdance."

747. NEW CITY—UA CINEMA 304— 634-8200. #1—Thru June 16: "Mad Max." Beg. June 17: "Superman III." #2—Thru June 16: "Tootsie." Beg. June 17: "Superman III."

748. NYACK—CINEMA EAST— 358-6631. Thru June 16: "48 Hrs."

750. ORANGEBURG—303 DRIVE-IN— 359-2021. Thru June 16: "Psycho II"; "Bad Boys." Beg. June 17: "Superman III."

751. PEARL RIVER—CENTRAL— 735-2530. "Trading Places."

752. PEARL RIVER—PEARL RIVER— 735-6500. Thru June 16: "Flashdance."

754. SPRING VALLEY—CINEMA 45— 352-1445. "Breathless (1983)."

755. STONY POINT—9 W CINEMA— 942-0303. "The Man With Two Brains."

756. SUFFERN—LAFAYETTE— 357-6030. "Return of the Jedi."

758. WEST HAVERSTRAW—PLAZA— 947-2220. Tent.: "Still Smoking."

Connecticut

(Area Code 203)
Fairfield County

773. BROOKFIELD—FINE ARTS— 775-0070. #1—"Psycho II."

774. DANBURY—CINE— 743-2200. #1—"WarGames." #2—"Trading Places." #3—"Blue Thunder."

775. DANBURY—CINEMA— 748-2923. #1—"Return of the Jedi." #2—Thru June 16: "Flashdance." Beg. June 17: "Superman III."

777. DANBURY—PALACE— 748-7496. #1—"Octopussy." #2—"The Man With Two Brains." #3—Thru June 16: "The King of Comedy." Beg. June 17: "Flashdance."

779. FAIRFIELD—COMMUNITY— 255-6555. #1—"Chained Heat." #2—"Octopussy."

780. FAIRFIELD—COUNTY— 334-1411. "The Man With Two Brains."

781. GREENWICH—CINEMA— 869-6030. "Psycho II."

782. GREENWICH—PLAZA— 869-4030. #1—"WarGames." #2—"La Nuit de Varennes." #3—"Betrayal."

784. NORWALK—CINEMA— 838-4504. #1—"Octopussy." #2—"Psycho II."

785. NORWALK—NORWALK— 866-3010. "Chained Heat."

788. SOUTH NORWALK—SONO— 866-9202. June 13-14: "Britannia Hospital." June 15-17: "The Killing of Angel Street"; "The Year of Living Dangerously." Beg. June 18: "Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean."

789. SPRINGDALE—STATE— 325-0250. Thru June 16: "Breathless (1983)." Beg. June 17: "Flashdance."

790. STAMFORD—AVON— 324-9205. #1—"Octopussy." #2—"The Man With Two Brains."

791. STAMFORD—CINEMA— 324-3100. #1—"Flashdance." #2—"Trading Places." #3—Thru June 16: "The Boat." Beg. June 17: "Superman III."

792. STAMFORD—RIDGEWAY— 323-5000. #1—"Return of the Jedi." #2—"Blue Thunder."

793. TRUMBULL—TRANS-LUX— 374-0462. #1—"WarGames." #2—"Blue Thunder." #3—Thru June 16: "My Tutor." Beg. June 17: "Superman III."

795. WESTPORT—FINE ARTS— 227-3324. #1—"Return of the Jedi." #2—"The Man With Two Brains." #3—227-9619. "Blue Thunder." #4—226-6666. "WarGames."

796. WESTPORT—POST— 227-0500. "Trading Places."

798. WILTON—CINEMA— 762-5678. "Flashdance."

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON—LINCOLN— 997-6873. #1—"Return of the Jedi." #2—Thru June 16: "Chained Heat." Beg. June 17: "Superman III." #3—Thru June 16: "Blue Thunder." Beg. June 17: "Superman III."

801. HARRISON—WARNER— 482-8550. #1—Thru June 16: "The Man With Two Brains." #2—"Psycho II."

803. JERSEY CITY—HUDSON PLAZA— 433-1100. #1—Thru June 16: "The Man With Two Brains." #2—"Return of the Jedi."

806. SECAUCUS—LOEWS HARMON COVE— 866-1000. #1—"Trading Places." #2—"Breathless (1983)." #3—"The Man With Two Brains." #4—"Psycho II."

807. SECAUCUS—LOEWS MEADOW— 866-6161. #1—"Octopussy." #2—"WarGames." #3—"Flashdance." #4—"Blue Thunder." #5—"My Tutor." #6—"Chained Heat."

809. WEST NEW YORK—MAYFAIR— 865-2010. Thru June 16: "Valley Girl." Beg. June 17: "Breathless (1983)."

Essex County

810. BLOOMFIELD—CENTER— 748-7900. "Blue Thunder."

811. BLOOMFIELD—RKO ROYAL— 748-3555. #1—Thru June 16: "Flashdance." Beg. June 17: "Superman III." #2—"Trading Places."

813. CEDAR GROVE—CINEMA 23— 239-1462. "WarGames."

817. LIVINGSTON—COLONY— 992-0800. Thru June 16: "Gates of Hell"; "Penitentiary."

818. MAPLEWOOD—MAPLEWOOD— 763-3100. "Tender Mercies."

819. MILLBURN—RKO— 376-0800. #1—"Octopussy." #2—"WarGames."

821. MONTCLAIR—CLARIDGE— 746-5564. #1—"Psycho II." #2—"Sophie's Choice." #3—"An Officer and a Gentleman."

822. MONTCLAIR—WELLMONT— 783-9500. #1—Thru June 16: "Mad Max." Beg. June 17: "Karate Killers on Wheels." #2—"Spacehunter: Adventures in the Forbidden Zone." #3—"Chained Heat."

825. NUTLEY—FRANKLIN— 667-1777. #1—"WarGames." #2—"The Man With Two Brains." #3—"Tootsie."

827. UPPER MONTCLAIR—BELLEVUE— 744-1455. "Octopussy."

828. VERONA—VERONA— 239-0880. "The Man With Two Brains."

829. WEST CALDWELL—CINEMA WEST— 575-9085. "Tootsie."

830. WEST ORANGE—ESSEX GREEN— 731-7755. #1—"Return of the Jedi." #2—Thru June 16: "Blue Thunder." Beg. June 17: "Superman III." #3—"Trading Places."

Union County

840. BERKELEY HEIGHTS—BERKELEY— 464-8888. Thru June 16: "Octopussy."

841. CRANFORD—RKO— 276-9120. #1—Thru June 16: "Mad Max." #2—Program unavailable

842. ELIZABETH—ELMORA— 352-3483. Thru June 16: "The Verdict." Beg. June 17: "Gandhi."

846. LINDEN—TWIN— 925-9787. #1—"WarGames." #2—"Psycho II."

848. ROSELLE PARK—PARK— 245-0358. Thru June 16: "Tootsie." Beg. June 17: "The Outsiders"; "Best Friends."

849. SUMMIT—STRAND— 273-3900. Thru June 16: "The Man With Two Brains."

851. UNION—FIVE POINTS— 964-3466. Thru June 16: "48 Hrs." Beg. June 17: "Superman III."

852. UNION—LOST PICTURE SHOW— 964-4497. "Psycho II."

854. UNION—RKO— 686-4373. #1—"Flashdance." #2—"Trading Places."

857. WESTFIELD—RIALTO— 232-1288. #1—"The Man With Two Brains." #2—"WarGames." #3—"Psycho II."

858. WESTFIELD—TWIN— 654-4720. #1—Tent.: "Gandhi." #2—Program unavailable.

Bergen County

860. BERGENFIELD—PALACE— 385-1600. "WarGames."

861. CLOSTER—CLOSTER— 768-8800. "Octopussy."

862. EDGEWATER—LOEWS SHOWBOAT— 941-3660. #1—"Flashdance." #2—"Trading Places." #3—"WarGames." #4—"The Man With Two Brains."

863. EMERSON—TOWN— 261-1000. "WarGames."

864. FAIR LAWN—HYWAY— 796-1717. #1—"Psycho II." #2—"The Man With Two Brains."

867. FORT LEE—LINWOOD— 944-6900. #1—Thru June 16: "Mad Max." Beg. June 17: "Superman III." #2—"Octopussy."

868. FORT LEE—SHARON— 224-0202. "Return of the Jedi."

871. HACKENSACK—RKO ORITANI— 343-8844. #1—Thru June 16: "Chained Heat"; "Mad Max." #2—"The Man With Two Brains." #3—"Psycho II."

873. OAKLAND—TWIN— 337-4478. #1—Thru June 16: "Spacehunter: Adventures in the Forbidden Zone." Beg. June 17: "Superman III." #2—"Blue Thunder."

874. PALISADES PARK—PARK LANE— 944-1086. #1—Thru June 16: "Tender Mercies." #2—Thru June 16: "Local Hero."

875. PARAMUS—BERGEN MALL— 845-4449. "The Man With Two Brains."

876. PARAMUS—CINEMA 35— 845-5070. "Psycho II."

877. PARAMUS—DRIVE-IN— 368-1440. Thru June 9: "Chained Heat"; "Madman." Beg. June 10: "Pink Motel"; "Ten to Midnight."

878. PARAMUS—RKO ROUTE 4— 487-7909. #1—"Return of the Jedi." #2—"Trading Places." #3—"Octopussy." #4—"Flashdance." #5—"Blue Thunder." #6—"Breathless (1983)." #7—Thru June 16: "Return of the Jedi." Beg. June 17: "Superman III."

879. PARAMUS—RKO ROUTE 17— 843-3830. #1—Thru June 16: "Mad Max." Beg. June 17: "Superman III." #2—"Wargames."

880. RAMSEY—CINEMA— 825-2090. "Octopussy."

882. RIDGEFIELD PARK—RIALTO— 641-2115. Thru June 16: "Gandhi." Beg. June 17: "Breathless (1983)."

883. RIDGEWOOD—RKO WARNER— 444-1234. #1—"Flashdance." #2—"Trading Places."

884. RUTHERFORD—WILLIAMS CENTER— 933-3700. #1—Thru June 16: "My Tutor." Beg. June 17: "Breathless (1983)." #2—Thru June 16: "Still Smoking."

886. TENAFLY—BERGEN— 567-0004. Thru June 16: "Gandhi."

888. WASHINGTON TOWNSHIP—CINEMA— 666-2221. Thru June 16: "Psycho II."

889. WESTWOOD—PASCACK— 664-3200. Thru June 16: "Mad Max." Beg. June 17: "Superman III."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the *program-listing pages that precede this section.*

MPAA RATING GUIDE

G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may not be suitable for children.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
X:	No one under 17 admitted.

New Films

★ New films recommended by *New York's* critic.

ANGELO, MY LOVE—(1hr. 55m., '83) Robert Duvall's sprawling, rambunctious movie about Gypsies asks us to be charmed by an eleven-year-old baby macho who snaps his fingers commandingly at grown women. In this case, as in others, Duvall may have miscalculated. There's some color and some vital life in this movie, but for the most part Duvall has made the lying, thieving Gypsies depressingly petty and argumentative rather than poetic or inspired. The directing style is nagging, semi-improvisational, à la Cassavetes. **86**

★ **BABY, IT'S YOU**—(1hr. 45m., '83) Charming minor movie about a love affair that never quite comes off—a largely chaste romance between a wild-street kid from Trenton (Vincent Spano) who calls himself Sheik and a bright, ambitious, upper-middle-class Jewish girl, Jill Rosen (Rosanna Arquette), a realist who wants desperately to be a success in everything she does. The writer-director John Sayles has based the material on an autobiographical story by the producer Amy Robinson, and he stays much closer to Jill than Sheik, an imbalance that hurts the movie badly. Smallish and slender, Rosanna Arquette has a spunky embattled quality, like a prettier Rita Tushingham; she makes us like Jill in everything she does, even when the girl is lusting after status. Spano's Sheik has Valentino eyes, but he's a little too moist in his eagerness to play teen idol; Spano makes him foolish-looking but touching and likeable—a romantic lover. The affair is set against the changing culture of the sixties. When Jill gets to Sarah Lawrence, she's ludicrously overdressed, and her struggles to keep up with the tall, slinky dazzlers who have mastered the casually sloppy style is a triumph of gentle satire. R. **6, 76, 530, 723**

BAD BOYS—(2hrs. 3m., '83) Sean Penn is first-rate as Mick O'Brien, a violent 16-year-old Chicago thief. Small but well-knit, like Cagney, Penn has the small man's hostility and a way of going farther than anyone expects—his Mick triumphs out of daring. The movie holds you with the question: Is this little sadist going to become a person? But the rest of *Bad Boys* is shrewdly calculated demagoguery—both violent and impeccably "moral." The director, Richard Rosenthal, is good at violence—the scenes in the grimy youth prison are convincingly volatile and scary. But Rosenthal is a sucker for a cliché, and his screenwriter, Richard Di Lello, provides a barrelful. Di Lello thinks in racial stereotypes—smart Jew, dumb Swede, violent black, and so on—and he's learned the hack's trick of balancing good and bad characters within each group, a neat trick that allows an essentially demagogic piece of work to avoid the appearance of racial prejudice. With Reni Santoni, Eric Gurry, and Esai Morales. R. **530, 618, 620, 659, 750**

BETRAYAL—(1hr. 35m., '83) Ben Kingsley, wearing a spiky toupee that makes him look rather like Caligula, is both tormented and manipulative as the London publisher who is cuckolded by his wife (Patricia Hodge) and his best friend (Jeremy Irons). Harold Pinter's play has been filmed by theater director David Jones with a feeling for the pathos of missed connections and unspoken emotions. All in all, this is probably the most satisfying screen adaptation of a Pinter play. But neither Jones nor a great actor like Kingsley can supply what the playwright hasn't put there. Pinter's time scheme is ingenious (he proceeds backwards, from the end of the affair to its passionate beginnings), but we still get tired of these played-out characters, with their evasions and defensive redundancies. Pinter's emotional range is limited by the verbal forms—the cadenced mock pedantries—to which he's obsessively drawn. R. **6, 62, 93, 523, 782**

BILL COSBY HIMSELF—(1hr. 33m., '83) Cosby filmed live during his 1981 one-man show in Ontario. PG. **32**

BLUE THUNDER—(1hr. 50m., '83) A well-engineered love poem to whirlybirds. In Los Angeles, police helicopters break up robberies, eavesdrop on couples making love, swoop under bridges, and flip backward in 360 degree loops. They do everything but help old ladies cross the street and remove chewing gum from beneath park benches. But wait! Unnamed fascist elements in the federal government want to pervert this noble machine—change it from a benign instrument of urban patrol to an attack weapon that machine guns unruly citizens from the air. They introduce Blue Thunder, a high-speed helicopter with a fiercely serrated tail, like the body of Captain Nemo's submarine in *20,000 Leagues Under the Sea.* We can tell that the helicopter is evil—it's test pilot (Malcolm McDowell) has hair dyed Nazi blond and an irritatingly flip British accent. An honest cop (Roy Scheider) kidnaps the bird and does battle with the evil pilot as well as a pair of F-16s and a variety of police cars. Exciting and well-made, *Blue Thunder* is still kid stuff. With Daniel Stern, Candy Clark, and the late Warren Oates. Written by Dan O'Bannon and Don Jakoby; directed by John Badham. R. **24, 33, 72, 100, 105, 115, 202, 210, 215, 236, 402, 406, 408, 410, 412, 448, 500, 521, 529, 531, 541, 550, 559, 567, 602, 617, 622, 630, 633, 635, 640, 649, 664, 668, 710, 712, 719, 727, 745, 774, 792, 793, 795, 800, 807, 810, 830, 873, 878**

BREATHLESS (1983)—(1hr. 45m.) In this dreadful American re-make of Jean-Luc Godard's 1960 classic, *the much-undressed Richard Gere plays a* lowlife stud and car thief who is always jiving, shaking, pumping his hips and shoulders. Gere makes the lowlife so anxious and narcissistic that he's not even enjoyable as a sexual *image,* yet we're obviously supposed to take him as a crumbum saint, a man too alive sexually to conform. In a reversal of the original characters' nationalities, Gere's young hood chases a French architecture student (Valeris Kaprisky) at UCLA, but the story now makes no sense. A French girl in Angeles doesn't have anything remotely comparable to the cultural/erotic significance of Jean Seberg's immortal American college girl abroad. There are a few moments when director Jim McBride sends Gere and Kaprisky racing through the Los Angeles night, or slamming in and out of some scuzzy bar, and the movie comes alive as a seedy-romantic poem about life on the lam, but most of the film is tiresome, and naively bad. L.M. Kit Carson worked with Mc Bride on the screenplay. R. **23, 32, 57, 60, 202, 234, 402, 513, 545, 550, 554, 567, 570, 606, 664, 727, 754, 789, 806, 809, 878, 882, 884**

CHICKEN RANCH—(1hr. 27m., '83) Documenting life in a legal brothel located 50 miles from Las Vegas. Dir. Sandi Sissel, Nicholas Broomfield. **2**

★ **DINER**—(1hr. 50m., '82) A beautifully achieved first film—an autobiography—by comedy writer Barry Levinson. It's Baltimore in 1959, and a mixed group of Jewish and Catholic buddies in their early twenties stay up Friday nights comparing notes on girls, lapping up French fries at their favorite diner, and tearing around town on some sort of stupid but exhilarating errand. Levinson's view of himself and his friends is a delicately balanced mixture of satire and warm appreciation. Half infantile, half middle-aged, the men exist in that peculiar existential vacuum so typical of the fifties. They are devoted to pranks, jokes and their friendships with each other, and they keep women, whom they fear and don't understand, out on the edges. Levinson has caught the low-brow Jewish scholasticism of the fifties—the fabulous knowledge of pop music and sports that took over whole lives. And he's caught the sexual panic that propelled men into marriage without experience or love. In its casual way, the movie is devastating. Starring an outstanding group of young actors: Kevin Bacon, Mickey Rourke, Steve Guttenberg, Timothy Daly, Paul Reiser and Daniel Stern. R. **97**

★ **DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmenia Wiggens Fernandez). The postman makes an illegal tape of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. **16**

DIVINE EMMA, THE—(1hr. 47m., '83) In Czechoslovakian, Eng. subtitles. Based on the life of opera star Emma Destinn. Dir. Jiri Krejcik, with Bozidara Turzonovova. PG. **90**

DOCTOR DETROIT—(2hrs. 3m., '83) As a fussy English professor, who falls in with Chicago's shiniest pimps and prostitutes and then faces down a rival gang, Dan Aykroyd is trying to be funny with the most obvious material in the world. He gets some of his laughs, but the movie is too broad, too clumsy, and about as inventive as an Abbott & Costello two-reeler. Directed by Michael Pressman. R. **32**

EVIL DEAD, THE—(1hr. 30m., '83) Five college students on a weekend in the Tennessee mountains discover an extraordinary book and become possessed by the devil. Dir. Sam Raimi, with Bruce Campbell. **32**

★ **FANNY & ALEXANDER**—(3hrs. 20m., '83) Ingmar Bergman has described this epic family chronicle as his last film, and like many conscious summings-up, it is heavy with purpose, "eloquent," overexplicit and even a bit banal. Yet it inspires gratitude, for along with the obviousness, there is much pleasure in spinning out stories. In an unnamed provincial city, the *generations of the Ekdahl clan meet on Christmas* Day 1907, and for about an hour the movie is filled with luscious furnishings, food, and a richness of greeting and affection we've never noticed in Bergman's modern-day films. Bergman is offering his most explicit testimonial to the material and sensual life. But darkness gathers around the edges. One of the Ekdahl men dies, and his young wife marries the town's bishop, a handsome sadist living in a horribly austere palace. The movie then becomes a comic/gothic variant on *Hamlet,* intentionally cheesy and melodramatic. Bergman seems to be telling us that his own subtle art has always drawn on this kind of hokum, but his timing is too slow, his touch too heavy—it's not exhilarating play. Starring Gunn Wallgren as the family matriarch, Jarl Kulle as a womanizing restaurateur, Ewa Froling as the widow, Jan Malmsjo as the bishop. Cinematography by Sven Nykvist. **61, 62**

FLASHDANCE—(1hr. 36m., '83) About a working woman's nighttime release from reality. Dir. Adrian Lyne, with Jennifer Beals. R. **35, 38, 50, 74, 111, 205, 223, 411, 419, 426, 519, 529, 531, 541, 552, 567, 603, 628, 630, 639, 640, 648, 650, 667, 707, 714, 716, 719, 732, 746, 752, 775, 777, 789, 791, 798, 807, 811, 854, 862, 878, 883**

FLIGHTS OF FANCY—(1hr. 30m., '83) In Russian, Eng. subtitles. Story of a Moscow architect on the occasion of his fortieth birthday. Dir. Roman Balayan, with Oleg Yankovsky, Ludmilla Gurchenko. **47**

★ **48 HRS.**—(1hr. 37m., '82) The perfect Saturday night movie. Violent, profane, and funny, this San Francisco-set police thriller has been furnished with up-to-the-minute tough talk that pops out of the characters' mouths like a comic's patter. The black convict Reggie Hammond (Eddie Murphy), a slick con artist, is let out of prison for two days to help police detective Jack Cates (Nick Nolte), find a vicious cop killer. Forced to work together, the two men have no use for each other—at least not until they fight, go through hell together, and nearly get killed. It's another male romance, but Murphy, with his flashing eyes and fast-breaking smile, and the beefy, sour Nolte make an amusing couple. Directed by Walter Hill in a violent slapdash style: The shoot-outs are so bloody and so fast that they have the hallucinatory power of something glimpsed from a moving train. With Annette O'Toole as Nolte's girlfriend and James Remar as a very nasty cop killer. R. **42, 103, 646, 655, 717, 731, 748, 851**

★ **GANDHI**—(3hrs. 7m., plus int., '82) Richard Attenborough's old-fashioned, epic biography is about as square as a movie can be, but there's strength and heart in his approach. Despite some dead, pious moments, this spectacular film is a triumph—a surprisingly serious, emotionally vibrant examination of the way Gandhi's ideals actually worked in South Africa and India. Attenborough and screenwriter John Briley emphasize the shrewd and worldly side of the great man—the master politician and shaker of empires, the brilliant psychologist of mass movements who understood the use of the press. The movie covers 55 years—Gandhi's days as a British-trained barrister in South Africa, the long struggle against the British, the growing Muslim-Hindu rivalry. As

Gandhi, the stage actor Ben Kingsley is extraordinary—physically powerful, radiant, hard-headed and lively. The British actors (John Gielgud, Edward Fox, Michael Hordern, etc.) playing the various viceroys, generals, and subalterns do splendidly, the Americans (Martin Sheen as a reporter, Candice Bergen as photographer Margaret Bourke-White) less well. Gandhi lived long enough to see both the triumph and the defeat of his ideals; the movie convinces you that he was a genuinely great man and that his ideals are worth reviving. PG. **45, 208, 211, 232, 436, 437, 438, 511, 535, 548, 555, 644, 653, 666, 707, 711, 724, 842, 858, 882, 886**

HEADS OR TAILS—(1hr. 40m., '83) In French, Eng. subtitles. A detective whose wife has just died, becomes friends with the woman who is suspected of murdering her. Dir. Robert Enrico, with Philippe Noiret, Michel Serrault. **90**

HEATWAVE—(1hr. 32m., '83) A young architect is attracted to a woman actively opposed to one of his projects. Dir. Phillip Noyce, with Judy Davis, Richard Moir. R. **88**

HUNGER, THE—(1hr. 38m., '83) An elegant and silvery horror movie about Susan Sarandon's breasts, snarling chimpanzees, blood, Catherine Deneuve's teeth, shafts of smoke-filled light, marble hallways, and David Bowie. The plot has something to do with immortality and vampirism, but the real subject is a certain kind of sleek high-fashion imagery that bores certain people beyond printable description. Directed by Tony Scott, who, like so many recent English directors, emerged from TV commercials. They're great at images and editing, the English; it's directing that they have no talent for. This chic, vaguely disgusting movie, could rightly be called "decadent". R. **97**

L'ETOILE DU NORD—(1hr. 41m., '83) Based on the book by Georges Simenon, a mystery surrounding a murder aboard a train. Dir. Pierre Granier-Deferre, with Simone Signoret, Phillipe Noiret. PG. **55**

★**LA NUIT DE VARENNES**—(2hrs. 38m., '83) A brilliant and emotionally satisfying historical entertainment, directed by Ettore Scola. It is June 20, 1791, the night the desperate Louis XVI, accompanied by Marie Antoinette, the dauphin, and his sister, broke for the border, hoping to flee the Revolution. (They were arrested in the town of Varennes, brought back to Paris, and subsequently guillotined.) Eager to be on hand and get it all down for posterity, the writer Restif de la Bretonne (Jean-Louis Barrault) sets off in hot pursuit, and along the way he meets some of the choice spirits of the age—the ardent democrat Thomas Paine (Harvey Keitel), an aging but still gallant Casanova (Marcello Mastroianni), the (fictional) lady-in-waiting, Comtesse Sophie de la Borde (Hanna Schygulla), and a variety of other representative late-eighteenth-century-types. As they travel through the countryside our celebrities debate the issues of the Revolution, yet the movie remains charming and funny. It's essentially about a social experience—*Ragtime* on wheels. Restif, a democratic man, is the film's hero, yet the director cannot conceal his love for the privileged sensualists of the *ancien régime,* the Comtesse, and Casanova. It's a richly ambiguous, nostalgic movie. The late Sergio Amidei worked with Scola on the screenplay. R. **16, 86, 782**

LA TRAVIATA—(1hr. 52m., '83) The Franco Zeffirelli production of Verdi's most delicate opera is luxurious, overwrought, and occasionally a bit silly. Zeffirelli gets a great acting performance out of soprano Teresa Stratas, whose Violetta is perhaps more feverish and brittle than anyone else's, but he almost ruins the performance with over-lavish decoration, too much movement, too much sentiment, and an oppressive literal-mindedness. Everything has to be spelled out; every emotion is a little moist. Stratas's singing sounds a little pinched and edgy, but that may well be the fault of the soundtrack, which is clear but cold and steely. As Alfredo, Placido Domingo is a bit stolid as an actor and vocally a little too large-scale for the role (he seems incapable of quiet, delicate singing). Cornell MacNeil looks rather worn and sings with a frayed voice, as the elder Germont. James Levine, working with the Metropolitan Opera Orchestra and Chorus, conducts vigorously. **56**

LA TRUITE—(1hr. 50m., '83) In French, Eng. subtitles. Joseph Losey, the old scourge of "decadence," goes to work on a bunch of corrupt jet-setting corporation officials and their wives (including Jeanne Moreau and Jean-Pierre Cassel) who destroy themselves trying to dominate a proud, asexual country girl (Isabelle Huppert). Exactly *why* they want her is a mystery—the movie is devoted to the glory of this basilisk-eyed silent girl. Nothing much happens, but the atmosphere is clogged with portents, and the international settings (including Japan) are appropriately chic. A beautifully designed, thoroughly absurd movie. R. **60**

LIANNA—(1hr. 55m., '83) In this earnest comedy by novelist-filmmaker John Sayles, Lianna (Linda Griffiths), having married her English professor husband (Jon DeVries) when she was a student, has raised his children, endured his sarcasms, and sacrificed her own ambitions. When she falls in love with Ruth (Jane Hallaren), a professor of child psychology, she immediately abandons home, husband and kids. The movie is less about the threat that her assertion of freedom poses to her family than about her tentative, fumbling, and finally joyous self-acceptance as a homosexual. Setting his story in a sophisticated academic community in the Northeast, Sayles writes dialogue for people who communicate with one another through self-conscious joking and the latest clichés in "self-realization." He underdramatizes his material, doing only the simplest things with actors, and he doesn't have much visual sense, but his untextured style may work for a lot of people: it allows them to concentrate more fully on the relationships and thus it offers them what seems like a higher form of sincerity. The movie is at times vague and evasive, and it turns a bit sanctimonious when the women go to bed, but Sayles is a gifted amateur with a talent for anecdote, swallowed embarrassments, and the dither and regrets of educated people. R. **14, 534**

★**LOCAL HERO**—(1hr. 50m., '83) The Scottish writer-director Bill Forsyth (*Gregory's Girl*) has created a mood of lulling whimsy that grows in strength as the movie goes on. Mac (Peter Riegert), a competent but buttoned-up-tight young oil executive from Houston, is sent by his boss, the half-mad corporate genius Happer (Burt Lancaster) to buy (lock, stock and barrel) a small Scottish village, Ferness, in order to turn it into an oil refinery. Arriving at the place, Mac falls under a spell. He's wandered into a peaceable kingdom, a place of wonders. Shooting stars and the northern lights throb in the night; an (apparent) mermaid with a degree in marine biology rises from the sea; and Mac loses his will to dominate. Forsyth explains nothing, never prepares a joke, and never comments on it after he's made it. The incongruities pile up, but in the end they join together for us in a kind of harmony. We're teased out of our sense of rationality by the consistency of Forsyth's errant view. When Happer arrives at the end, in one of the truly magical moments in recent movies, the triumph of Ferness is complete. *Local Hero* is *Brigadoon* without bagpipes and men dancing in tartans—a triumph of originality. With Peter Capaldi and Denis Lawson. **16, 58, 97, 236, 416, 436, 513, 516, 535, 549, 574, 638, 640, 702, 703, 874**

MAN WITH TWO BRAINS, THE—(1hr. 30m., '83) A love story/comedy about an accomplished neurosurgeon. Dir. Carl Reiner, with Steve Martin, Kathleen Turner. R. **9, 30, 71, 92, 201, 204, 213, 225, 302, 304, 413, 418, 428, 512, 526, 533, 541, 554, 567, 573, 603, 619, 625, 629, 635, 636, 642, 650, 658, 659, 662, 663, 700, 702, 705, 709, 716, 717, 740, 745, 755, 777, 780, 790, 795, 801, 803, 806, 825, 828, 849, 857, 862, 864, 871, 875**

MONTY PYTHON'S THE MEANING OF LIFE—(1hr. 43m., '83) The boys will probably never be quite right for movies. Too many funny fellows (six) perform at once, and you don't develop a personal attachment to any of them. They're too manic, too insistently goony to offer deeper satisfactions. This latest farrago is their most violent and obscene work yet and, at times, their funniest. The sketches have something to do with the Big Questions—birth, education, God, sex, digestion, organs (male), breasts (female), and death. John Cleese has a great bit as an earnest teacher trying to hold the interest of his bored male students through a lecture-demonstration on sex. "Vaginal *juices,*" he says. "Name two ways to get them *flowing.*" There is also a hilarious and disgusting episode involving the world's fattest man and his inability to hold down his dinner in a posh French restaurant. The scene, putting it mildly, is memorable. With Michael Palin, Graham Chapman, Terry Gilliam, and Eric Idle. Terry Jones directed. R. **20, 99, 530**

★**MY FAVORITE YEAR**—(1hr. 32m., '82) As the drunken, swashbuckling movie star Alan Swann, Peter O'Toole is magisterially funny—flamboyant yet controlled, egotistical yet enchantingly attentive to his fellow actors. The time is 1954, and matinée idol Swann has agreed to do a guest shot on the hit TV show *Comedy Cavalcade,* which stars the great Stan "King" Kaiser (i.e., Sid Caesar). Swann is a lush and a scoundrel, a spendthrift of his own talent. His looks are even going. Yet the magnificence is still there, and O'Toole gives him an immense courtly charm. As young Benjy Stone, the hotshot comedy writer assigned to keep Swann sober, theater actor Mark Linn-Baker delivers his lines decisively, but he's a glib, busy fellow with frantic hands and a fretful walk. Directing for the first time, Richard Benjamin shows us how the rivalries and hysteria—the tantrums, flip-outs, accidents—were not merely the by-products of live TV but part of what made it possible. As King, Joseph Bologna has Sid Caesar's heft, his bullying force. He plays him as a paranoid young brawler, heroic in his pursuit of laughs. With Bill Macy and Jessica Harper. Written by Dennis Palumbo and Norman Steinberg. PG. **13**

★**NIGHT OF THE SHOOTING STARS, THE**—(1hr. 46m., '83) In Italian, Eng. subtitles. A magnificent achievement by the Taviani brothers (Paolo and Vittorio), co-directors of *Padre Padrone.* It's the final days of the war in the Tuscany hills: The Germans are moving out as the Americans sweep north, and the people of a small town break into two groups. The rich and the pious, following German orders, gather with the bishop in the cathedral; the others, led by the shrewd, tough Galvano (Omero Antonutti), move out into the hills, hoping to link up with the American army. Most of the movie is about the adventures of this group. The movie is vignettish and anecdotal, but never "picturesque." These aren't "little people"—they are people existing out at the edge, where the banal and the fantastic intersect. The Tavianis work in an abrupt, frequently harsh style, with outbreaks of crazy, barbaric poetry that leave one startled. They have the Italian genius for earthiness without the Italian weakness of sentimentality. Near the end, the Tavianis gather all the anecdotes together in a battle between partisans (including the townspeople) and Fascists in a golden wheat field, an astounding sequence that has to rank with the greatest scenes in modern movies. Guiliani De Negri and Tonino Guerra worked on the screenplay. R. **86, 547, 559, 657**

OCTOPUSSY—(2hrs. 10m., '83) Reviewed in this issue. PG. **21, 30, 46, 70, 83, 93, 104, 105, 114, 115, 201, 206, 210, 215, 225, 235, 237, 308, 401, 403, 418, 423, 428, 450, 518, 533, 536, 541, 562, 567, 573, 601, 608, 616, 621, 637, 651, 656, 663, 700, 709, 715, 717, 730, 745, 777, 779, 784, 790, 807, 819, 827, 840, 861, 867, 878, 880**

PSYCHO II—(1hr. 50m., '83) Reviewed in this issue. R. **20, 22, 41, 70, 82, 92, 102, 103, 109, 201, 206, 210, 212, 215, 221, 237, 306, 401, 413, 420, 427, 439, 512, 518, 528, 533, 536, 567, 571, 573, 604, 618, 620, 625, 634, 642, 649, 653, 659, 663, 705, 709, 710, 714, 732, 735, 740, 744, 750, 773, 781, 784, 801, 806, 821, 846, 852, 857, 864, 871, 876, 888**

★**RETURN OF MARTIN GUERRE, THE**—(1hr. 51m., '83) Plain and craftsman-like in style, but fascinating In a small French farming village in the sixteenth century, a dour young husband Martin Guerre, leaves his wife, Bertrande, and disappears from town. Years pass without word, and then he returns. Or so it seems. The man who returns—let us call him Martin II (Gérard Depardieu)—is bigger, better-looking, and full of life. He seems to recognize everyone, and later that night his wife (Nathalie Baye) embraces him fervently. Has Martin grown up in some miraculous way? Or is this man an imposter? If he's an imposter, he's also a very good husband, and it's part of the movie's special grace to suggest that being a husband might qualify as a creative act. When Martin II tries to claim some of the family's money, all hell breaks loose, and the movie becomes a comedy of greed and desire, in which truth dissolves into self-interest. Director Daniel Vigne and writer Jean-Claude Carriere have made a kind of hidden love story in which the woman's desire for sexual pleasure is the most modern and disruptive element. **73**

RETURN OF THE JEDI—(2hrs., 13m., '83) It features spectacular battles, a thrilling chase through a redwood forest, and enough furry and snouted creatures to fill two whole floors of F.A.O. Schwarz. One is grateful for so much craftsmanship and savvy and also a bit wearied—the opening blast of John Williams's familiar brass theme has become the anthem of a merchandising concept that has completely triumphed. Since the original, parodostic *Star Wars,* George Lucas has confined the jokes to the costuming and the furry creatures. The basic material is now heavy and square. In this resolution of the cycle's themes, Luke Skywalker (Mark Hamill) struggles against his father and the Emperor himself, who turns out to be sepulchral old wheeze in a black hood who extends his fingers and mutters threats like the Wicked Witch of the West. Harrison Ford and Carrie Fisher look dulled out by their pulp lines, though the people designing the creatures (Phil Tippett, Stuart Freeborn) haven't lost their edge. Directed by Richard Marquand. **24, 31, 80, 100, 109, 115, 201, 203, 212, 234, 306, 403, 411, 420, 428, 512, 517, 519, 523, 528, 540, 558, 567, 602, 617, 625, 627, 632, 650, 714, 719, 728, 730, 756, 775, 792, 795, 800, 803, 830, 868, 878**

SALAMANDER, THE—(1hr. 51m., '83) In Italy, the death of a right wing general leads to a series of intriguing events. Dir.Peter Zinner, with Franco Nero, Anthony Quinn, Martin Balsam. **36, 48**

★**SAY AMEN, SOMEBODY**—(1hr. 40m., '83) A thrilling documentary about black gospel singers directed by George T. Nierenberg. These performers give so much of themselves that they seem enraptured, even transfigured, before our eyes. The framework for the movie is a tribute, at the Antioch Baptist Church in St. Louis, for Willie Mae Ford Smith, who has been singing and teaching gospel music for 60 years. After her various protégés sing, Willie Mae Ford Smith stands up in front of the congregation and sings "Canaan," moving back and forth in front of the congregation without the aid of the aluminum walker she normally requires, and the other singers' exaltations become equal to hers. It's a great moment. And Nierenberg has some wonderful interviews with Thomas A. Dorsey, the former blues accompanist and band leader who became the founder of modern gospel music and its greatest composer. When Dorsey, now 83, conducts choral groups with his huge hands, which he whirs around like threshers, he radiates a fierce pleasure in the redemptive powers of music. These people made something out of nothing, and they've kept their traditions alive. G. 51

SPACEHUNTER: ADVENTURES IN THE FORBIDDEN ZONE—(1hr. 30m., '83) A sci-fi adventure story about two independent loners who form an uneasy partnership on the plague-infested planet Terra Eleven. Dir. Lamont Johnson, with Peter Strauss, Molly Ringwald. PG. 38, 822, 873

STILL SMOKING—(1hr. 31m., '83) Cheech and Chong get invited to a Dolly Parton/Burt Reynolds Film Festival in Amsterdam. Dir. Thomas Chong, with Cheech Morin. R. 32, 758, 884

SUPERMAN III—(2hrs. 4m., '83) Superman faces unexpected problems of modern technology and new adversaries. Dir. Richard Lester, with Christopher Reeve, Richard Pryor. PG. 22, 32, 58, 83, 100, 109, 201, 206, 210, 211, 225, 237, 307, 401, 412, 420, 439, 519, 523, 541, 557, 561, 573, 600, 615, 618, 620, 625, 628, 632, 648, 662, 709, 710, 714, 719, 727, 732, 747, 750, 775, 791, 793, 800, 811, 830, 851, 867, 873, 878, 879, 889

TENDER MERCIES—(1hr. 33m., '83) You may feel that you've got dust in your mouth while watching this first American film directed by the Australian Bruce Beresford. It's set on the featureless, sunbaked Texas plains and consists of one dry, inexpressive scene after another. Robert Duvall stars as Mac Sledge, a once-great country-and-western singer whose life has gone to hell. Mac is taken in by a young widow (Tess Harper) who lives out there in the middle of nowhere, and he marries her. With his sunken eyes and a wispy little beard that serves only to outline the skull beneath the skin, Duvall is convincingly worn. He makes Mac remote and stony, an anguished man who has lost the impulse to entertain people or even to cheer himself up. The movie is flinty, and almost priggish in the way it congratulates Mac for not wanting to get back into show-business, with its corruptions of success and money. But a movie has to be a *little* outgoing to make contact with the audience. Duvall's performance is paralyzed by integrity; so is *Tender Mercies*. With Betty Buckley as Mac's ex-wife, an unhappy big star; and Ellen Barkin as their lost daughter. Written by Horton Foote. PG. 16, 44, 92, 97, 211, 503, 547, 574, 724, 818, 874

THEY DON'T WEAR BLACK TIE—(2hrs., '83) In Portuguese, Eng. subtitles. A union strike, called in response to overwhelming economic conditions, divides a Brazilian family. Based on the play by Gianfrancesco Guarnieri. Dir. Leon Hirszman. 88

TO BEGIN AGAIN—(1hr. 33m., '83) In Spanish, Eng. subtitles. The Oscar-winner for best foreign film is tepid, genteel, and no more than mildly interesting. A Spanish poet and novelist, exiled to America since the Civil War, return to Spain in 1981 after receiving the Nobel Prize and revisits old friends and lovers. The movie employs the hoariest of sentimental devices—the hero has only six months to live and must recapture his life all at once. The star, Antonio Ferrandis, is a deplorably serene old codger but some of the minor actors are first-rate. Dir. Jose Luis Garci. PG. 61

★ **TOOTSIE**—(1hr. 56m., '82) A triumph. Dustin Hoffman plays Michael Dorsey, an intractable and largely unemployable New York actor who wins a major role on a soap opera by dressing as an actress named Dorothy Michaels. He then *becomes* Dorothy —or rather, you see Michael's personality refashioned by Dorothy's. At last his infuriating habit of setting everybody straight has an outlet: He/she tells off the male-chauvinist-pig director (Dabney Coleman); firms up the lines of the script; evades the embraces of the vain old fraud (George Gaynes) whose tongue-thrusting kisses have been the terror of actresses for years. While Dorothy is becoming best friends with the show's gorgeous, vulnerable leading lady (Jessica Lange), Michael, agonizing under his dress, is falling in love with her. The imposture grows wilder, more complex, and more heart-wrenching by the minute. This satirical farce, based on a story by Larry Gelbart and Don McGuire, written by Gelbart and Murray Schisgal (with uncredited assists from Elaine May, Barry Levinson, and everyone else but Nancy Reagan), and directed by Sydney Pollack, has more to say about sex roles and attitudes than most of our more serious films. With Teri Garr, Bill Murray, Charles Durning, and memorably, Sydney Pollack himself as Michael's agent. PG. 85, 99, 211, 231, 414, 442, 502, 524, 542, 551, 654, 658, 666, 711, 731, 747, 825, 829, 848

TRADING PLACES—(1hr. 46m., '83) A wealthy Philadelphia man and a street bum trade places in an experiment on survival and environment. Dir. John Landis, with Dan Aykroyd, Eddie Murphy. R. 24, 33, 80, 100, 111, 205, 210, 215, 223, 303, 408, 411, 423, 426, 450, 519, 529, 531, 541, 567, 573, 603, 608, 615, 625, 628, 651, 664, 701, 707, 714, 719, 722, 732, 746, 751, 774, 791, 796, 806, 811, 830, 854, 862, 878, 883

VERONIKA VOSS—(1hr. 45m., '82) In German, Eng. subtitles. One of the final works of Rainer Werner Fassbinder, who died, at the age of 36, last spring. Veronika Voss (Rosel Zech) is a washed-up film star, a former favorite of Goebbels's, who has become, by 1955, a pathetic morphine addict dependent on the favors of a vicious lady doctor. A rather stolid sportswriter makes an ineffective attempt to save her, but this is the world of Fassbinder, where fate, doom, and depression hang over life like a black cloud. The movie is heavy-spirited and bizarre, fanciful but solemn. In a word, it's dreadful, but it's pure Fassbinder, and that may be enough for some people. Grim and repellent as it is, this sour comment on *Sunset Boulevard* has a malign fascination, and the black-and-white cinematography is dazzling. R. 4

★ **WARGAMES**—(1hr. 53m., '83) It may be hokum, but it's scary, provocative, and fun, like the best of science fiction. In Seattle, a high-school computer whiz, David (Matthew Broderick), playing around on his terminal, manages to plug into a government computer which tracks Soviet nuclear attacks and launches American counterattacks. Thinking that he's playing a game, David takes the Soviet side and launches strikes against Seattle and Las Vegas. When the government's computer reacts as if an *actual* strike were under way, the scares begin. The screenwriters, Lawrence Lasker and Walter F. Parkes, develop their paranoid premise with considerable logic and a sense of the freaky wit of nuclear strategies, and director John Badham, as always, works in a visually fluent, highly charged style. Badham knows we're obsessed with nuclear war, and he keeps teasing us with the big bang. The movie may be more exploitation than warning, but it's undeniably entertaining. With Dabney Coleman, Ally Sheedy. PG. 14, 37, 57, 72, 78, 92, 104, 113, 114, 201, 203, 213, 234, 305, 412, 414, 426, 447, 501, 531, 546, 552, 554, 566, 570, 600, 603, 621, 625, 626, 631, 632, 635, 648, 707, 708, 722, 732, 735, 745, 774, 782, 793, 795, 807, 813, 819, 825, 846, 857, 860, 862, 863, 879

Revivals

BAD SLEEP WELL, THE—(2hrs. 15m., '63) One of Akira Kurosawa's contemporary morality tales. Toshiro Mifune stars as the son of a murdered man, and the movie is a study of corporate corruption leading to violence. An element of florid melodrama and self-pity surfaces in this movie—things not found in Kurosawa's other work. 96

BANANAS—(1hr. 22m., '71) The most wildly creative and funny of Woody Allen's earlier movies. He's the shrimp who gets involved in the Cuban revolution in order to impress his girlfriend. Preposterous gags and an overall wistfulness that was still, at that period, very attractive. With Louise Lasser. 4

BREATHLESS (1960)—(1hr. 29m.) In French, Eng. subtitles. Jean-Luc Godard's astonshing first feature with Jean-Paul Belmondo as the amoral hoodlum/stud and the late Jean Seberg as his faithless American girlfriend. Godard transformed American B-movie cliches into poetic lyricism, and American and French movies resounded with the shock of his innovations throughout the sixties. 4

DAY AT THE RACES, A—(1hr. 51m., '37) Groucho as Dr. Hackenbush and his extremely dubious brothers as assorted lunatics, layabouts, and hangers-on torment Margaret Dumont, bewilder Esther Muir, and provide the occasion for Ivie Anderson to sing "All God's Chillun Got Rhythm." Highly recommended. Dir. Sam Wood. 4, 10

EMMANUELLE—(1hr. 45m., '74) In French, Eng. subtitles. Ho-hum soft-core French porn, based on a 1957 novel about the sexual adventures of the wife of a French embassy official in Bangkok. Silly philosophical discussions attempt to lend class to the gauzy, slack production. With Sylvia Kristel and Alain Cuny. Dir. Just Jaeckin. 39

IT'S LOVE I'M AFTER—(1hr. 30m., '37) Leslie Howard and Bette Davis have a lot of fun chewing up the scenery in this bitchy comedy about the egotistical co-stars of a Shakespearean troupe. Olivia de Havilland plays the sweet young thing who falls for Howard's Romeo act. 10

LA CAGE AUX FOLLES—(1hr. 39m., '79) In French, Eng. subtitles. Ugo Tognazzi as a homosexual nightclub owner in St. Tropez and Michel Serrault as his longtime lover star in this smash-hit boulevard farce. Tognazzi's son wants to marry the daughter of the most respectable family in France. The family comes to dinner, and disaster occurs. The actors are extremely skilled, and the movie, though frequently coarse, is never dull. Dir. Édouard Molinaro. 39, 96

LAST WALTZ, THE—(1hr. 55m., '78) The 1976 farewell concert of the Band, stunningly filmed and effectively recorded, counterpointed offstage by the Band's reminiscences about the excitement and tedium of life on the road. Electricity-charged performances by the group and a formidable array of guest stars, including Bob Dylan, Joni Mitchell, Neil Diamond, Muddy Waters, Eric Clapton and Ringo Starr. Dir. Martin Scorsese. 4

LAST YEAR AT MARIENBAD—(1hr. 32m., '62) In French, Eng. subtitles. The famous avant-garde puzzler of the early sixties. A gorgeous couple wanders through the shadows of a vast European hotel. Did they meet the year before? It's a ridiculous question, but the movie is fascinating. With Delphine Seyrig. Dir. Alain Resnais. 10

LAWRENCE OF ARABIA—(3hrs. 45m., '62) Still the best spectacle movie ever made. Peter O'Toole, golden hair flying in the breeze, dons white robes and becomes "El Arens," English uniter of the Arabs during World War I. Much heroism, moral anguish, masochism, sadism, and murky politics. Magnificent desert photography. With Omar Sharif, Alec Guinness and Jack Hawkins. Dir. David Lean. 89

LOLITA—(2hrs. 31m., '62) Much better than the reviews indicated at the time. In Stanley Kubrick's film (Nabokov did the screenplay himself), Lolita has been aged a couple of years (she's played by Sue Lyon), but the book's satiric savagery is intact. With classic performances by James Mason as the nymphet-inspired Humbert, Peter Sellers as his nemesis Quilty, and Shelley Winters as the unfortunate Charlotte Haze. It's Kubrick's last film before he became an institution. 4

MANHATTAN—(1hr. 33m., '79) Woody Allen's pessimistic comedy about the way selfish New Yorkers screw themselves out of happiness by wanting too much. Featuring gorgeous young Mariel Hemingway as the Dalton student Woody has an affair with, and Diane Keaton, at her best, as a tense intellectual journalist unsure of what she wants. Black-and-white photography by Gordon Willis; music by Gershwin. 4

MEAN STREETS—(1hr. 50m., '73) Martin Scorsese's love-and-hate letter to the Little Italy he grew up in, with its confused young punks, coyly sordid mafiosi, and struggles of love and friendship. Robert De Niro's performance is its main strength. With Harvey Keitel, David Proval and Amy Robinson. 95

MY FAIR LADY—(3hrs., '64) The spectacularly successful musical, expensively mounted, and also stuffed. No one could be better than Rex Harrison, who is, however, a bit past it. Audrey Hepburn, more a clothes peg than a clothes horse, opens her mouth and a bird named Marni Nixon flies out. Cecil Beaton, Lerner and Loewe, marvelous authentic English supporting cast, and all that. Dir. George Cukor. 89

NIGHT AT THE OPERA, A—(1hr. 30m., '35) The Marx Brothers wear false beards, cram themselves and about 80 others (including an obliging manicurist) into a closet-sized stateroom, and turn *Il Trovatore* into a three-ring circus in a monkey house. One of their best. Allan Jones and Kitty Carlisle sing, but that can be overlooked. Dir. Sam Wood. 4, 10

O LUCKY MAN!—(3hrs., '73) A sparkling, witty, and perceptive film of dazzling variety and multitudinous delights, a triumph for director Lindsay Anderson, writer David Sherwin, and actor Malcolm McDowell. 95

PERFORMANCE—(1hr. 46m., '70) James Fox as a gangster on the lam who takes refuge in the apartment of Mick Jagger's retired rock star. This mixture of drugged passivity and sado-masochistic decadence is either powerful or ludicrous, depending on what you bring to it. Jagger has one great number with his hair slicked down. Dir. Nicolas Roeg and Donald Cammell. 7

POSTMAN ALWAYS RINGS TWICE (1946), THE—(1hr. 55m.) The first Hollywood version of James M. Cain's steamy pulp novel was a tame and impersonal piece of work, with some very good moments. John Garfield, sullenly scowling, is the amoral young drifter Frank; Lana Turner, in white turbans and tops, is vicious Cora; and Cecil Kellaway plays her fussy and unconsciously selfish husband Nick. The scene of his murder is memorable. Dir. Tay Garnett. 10

PRETTY BABY—(1hr. 49m., '78) Louis Malle's tastefully composed film about a child prostitute is more a study in decadence than a drama of innocence corrupted, and the twelve-year-old, played with all-knowing sophistication by Brooke Shields, is never innocent enough to be violated or yearning enough to be pitied. With Susan Sarandon and Keith Carradine. 39

THEATER

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Performance length is approximate; phone theater for exact time.

Broadway

Previews and Openings

Monday, June 13

THE GUYS IN THE TRUCK—Elliott Gould stars in Howard Reifsnyder's comedy that takes a behind-the-scenes look at the world of TV sports, with all the action taking place in the remote truck during the covering of a football game; featuring D'Jamin Bartlett, Mike Starr, Gary Klar, James Gleason, Lloyd Battista, Lawrence Guardino, Robert Trumbull, and Geoffrey Ewing; directed by David Black. Previews now prior to a 6/14 opening. Mon.-Thurs. at 8, $19.50-$27.50; Fri. & Sat. at 8, $22.50-$30; Wed. at 2, $17-$25. **New Apollo,** 234 W. 43rd (921-8558). 2 hrs., 20 min. All major credit cards.

FIVE-SIX-SEVEN-EIGHT. . .DANCE!—Sandy Duncan, the Rockettes, Don Correia, Armelia McQueen, Ken Sacha, Bill Irwin, and Marge Champion in a musical conceived, directed, and choreographed by Ron Field, with songs by Harper, Zipple, Coleman, Kern, and Berlin. Previews now prior to a 6/15 opening. Two shows daily at 2:30 & 8 (except Thurs.); $12-$20; thru 9/5. **Radio City Music Hall,** 50th St. & 6th Ave. (757-3100). 2 hrs. All major credit cards.

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Diahann Carroll, Geraldine Page, and Maryann Plunkett, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and imagination by Michael Lindsay-Hogg. Tues.-Sat. at 8, $26.50-$32.50; Wed. at 2, $20-$26; Sat. at 2, Sun. at 3, $22.50-$28.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. Major credit cards. ●

AMADEUS—David Birney, Mark Hamill, and Maureen Moore in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$37.50; Fri. & Sat. at 8, $26.50-$40; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 45 min. All major credit cards. ● ●

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Matthew Broderick, Elizabeth Franz, Peter Michael Goetz, Mandy Ingber, Zeljko Ivanek, Jodi Thelen, and Joyce Van Patten. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Mon.-Thurs. at 8, Sat. at 2, $20-$30; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$25. **Alvin,** 250 W. 52nd St. (757-8646). 2 hrs., 40 min. All major credit cards.

THE CAINE MUTINY COURT-MARTIAL—John Rubinstein, Michael Moriarty, and William Atherton in a cannily constructed, constantly percolating, and well-acted revival of Herman Wouk's 1954 drama, directed by Arthur Sherman. Tues.-Fri. at 8, Sat. & Wed. at 2, Sun. at 3, $27; Sat. at 8, $30. **Circle in the Square,** 50th St. W. of Bdway (581-0720). 2 hrs., 30 min. All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, $27.50-$45; Sat. at 2, $25-40; Wed. at 2, $25-$35. **Winter Garden,** 1634 Bdway (239-6222). 2 hrs., 45 min. All major credit cards.

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Sat. at 2, Sun. at 3, Tues.-Thurs. at 8, $30-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $25-$35. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. Major credit cards. ●

EVITA—Florence Lacey is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Scott Holmes and David Cryer. Nancy Opel stars at matinees. Mon.-Thurs. at 8, Sat. at 2, $20-$42.50; Fri. & Sat. at 8, $20-$45; Wed. at 2, $14.50-$35. **Broadway,** Broadway at 53rd (239-6200). 2 hrs., 15 mins. Major credit cards. ● ●

THE FLYING KARAMAZOV BROTHERS—Five young men present a diversified evening of comedy, juggling, singing, dancing. Their juggling is lovely, the merriment is sweet, silly, and infectious, and the whole of this wholesome show should tickle equally the child with and the child within you. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $11-$29.50. **Ritz,** 219 W. 48th (582-4022). 2 hrs., 20 min. Credit cards.

42ND STREET—Elizabeth Allen, Jerry Orbach, Lisa Brown, Lee Roy Reams, and Jessica James in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Sat. at 8, Sat. at 2, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. Major credit cards. ● ●

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—An exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast, now led by David Cassidy, is lovable from top to bottom. Wed.-Sat. at 8:15; Wed. & Sat. at 2; Sun. at 3 & 6:30; $27.50-$40. From 6/28, Tues.-Sat. at 8:15, Wed. & Sat. at 2, Sun. at 3. **Royale,** 242 W. 45th (239-6200). 1 hr., 45 min. All major credit cards. ●

MERLIN—Doug Henning and Chita Rivera in a musical with book by Richard Levinson and William Link, music by Elmer Bernstein, lyrics by Don Black; directed by Ivan Reitman. With Rebecca Wright, Nathan Lane, Gregory Mitchell, and Michelle Nicastro. Wed.-Sat. at 8, Sat. at 2, Sun. at 2 & 6:30; $30-$40; Wed. at 2, $25-$35. **Mark Hellinger,** 51st & Bdway (757-7064). 2 hrs., 20 mins. Credit cards.

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music & lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed., Sat. at 2, Sun. at 3, $23-$40. **St. James,** 246 W. 44th St. (398-0280). 2 hrs., 30 min. All major credit cards.

'NIGHT, MOTHER—Marsha Norman's Pulitzer Prize-winning drama, starring Anne Pitoniak and Kathy Bates, about a mother's valiant effort to save her daughter's life after she says "I'm going to kill myself!" The play is honest, uncompromising, lucid, penetrating, well-written, dramatic, and unmanipulatively moving. There is devastating psychological accuracy and nothing seems contrived. Directed by Tom Moore. Mon.-Thurs. at 8, Sat. at 2, $20-$27.50; Fri. & Sat. at 8, $22-$29; Wed. at 2, $16-$25. **Golden Theater,** 252 W. 45th (239-6200). 90 min. (no intermission). All major credit cards.

NINE—Sergio Franchi stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Liliane Montevecchi, Eileen Barnett, Taina Elg, and Anita Morris. Mon.-Thurs. at 8, $32.50-$40; Fri. & Sat. at 8, $35-$45; Wed. at 2, $25-$35; Sat. at 2, $25-$40. **46th St. Theater,** (221-1211). 2 hrs., 45 min. All major credit cards. ●

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $25-$40. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

ON YOUR TOES—Natalia Makarova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine and Donald Saddler, with addditional choreography by Peter Martins. Featured are George S. Irving, Dina Merrill, Lara Teeter, George de la Pena, Starr Danias, and Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. Galina Panova takes Makarova's place as of 6/14. Kitty Carlisle replaces Dina Merrill during the latters vacation (6/14-7/24). **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 40 min. All major credit cards.

PASSION—Frank Langella, Bob Gunton, Cathryn Damon, E. Katherine Kerr, Roxanne Hart, in Peter Nichols's play about a married man who is having an affair; directed by Marshall Mason. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $17.50-$37.50. **Longacre,** 220 W. 48th (239-6200). 2 hrs., 30 min. All major credit cards.

PRIVATE LIVES—Elizabeth Taylor and Richard Burton in a revival of Noel Coward's 1930 comedy; directed by Milton Katselas. With John Cullum, Kathryn Walker, and Helena Carrol in featured roles. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $35-$45, Wed. at 2, $30-$40; thru 7/10. **Lunt/Fontanne,** 205 W. 46th (586-5555). 2 hrs., 15 min. Credit cards.

PUMP BOYS AND DINETTES—A modest, charming, completely entertaining musical, moved up from off Broadway, by Jim Wann, with Malcolm Ruhl, John Foley, Mark Hardwick, Margaret LaMee, Deborah Monk, and John Schimmel. Mon.-Sat. at 8 and Sat. and Wed. at 2, Sun. at 3. $25.50-$27.50; Fri. and Sat. at 8, $27.50-$29.50. **Princess,** 200 W. 48th (586-3903). 1 hr., 55 min. Credit cards. ●

SHOW BOAT—Donald O'Connor stars in the Houston Grand Opera production of the Jerome Kern/Oscar Hammerstein II musical classic, based on Edna Ferber's novel; directed by Michael Kahn; featuring Lonette McKee, Ron Raines, Dale Kristien, Karla Burns, Paul Keith, Avril Gentles, Paige O'Hara, and Bruce Hubbard. The current revival is musically most accomplished. Few musicals (or operettas) can boast scores that score so often. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $21-$35; Wed. at 2, $16-$25. **The Gershwin,** 51st St. W. of Bdway (586-6510). 2 hrs., 50 min. All major credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's Tony Award-winning & Drama Desk Award-winning trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with David Garrison taking over the star role from Harvey (who also won the best-actor award) 6/13. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. Jonathan Hadary plays Arnold at the matinees. An amusing as well as moving trio of plays about the homosexual world, featuring Court Miller, Estelle Getty, Paul Joynt, Fisher Stevens, Diane Tarleton, and Susan Edwards; directed by Peter Pope. **Little Theater,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ●

YOU CAN'T TAKE IT WITH YOU—Elizabeth Wilson, Jason Robards, James Coco, and Colleen Dewhurst in a revival of the Moss Hart/George S. Kaufman comedy; directed by Ellis Rabb; featuring Maureen Anderman, Rosetta Le Noire, Meg Mundy, Richard Wood, Carol Androsky, and Bill McCutcheon. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $17.50-$27.50. **Plymouth,** 236 W. 45th (239-6200). 2 hrs., 25 min. All major credit cards.

Off Broadway

ACCOUNTS—Kevin Conroy, Josh Clark, Kathleen Nolan, Allan Carlsen, and Frank Girardeau, in Michael Wilcox's play about a fatherless family growing up on a sheep farm on the English-Scottish border; directed by Kent Paul. Wed.-Sat. at 8, Sat. at 7, Sun. at 7, Sat. & Sun. at 3. **Hudson Guild,** 441 W. 26th (760-9800).

AMERICAN PASSION—Musical by Willie Fong Young and Fred Burch featuring twelve energetic teenagers; directed by Patricia Birch. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20. **Joyce,** 175 Eighth Ave. (242-0800).

BREAKFAST WITH LES AND BESS—Lee Kalcheim's comedy about two popular radio personalities who have a top-rated talk show; directed by Barnet Kellman; featuring Holland Taylor, Keith Charles, and Kelle Kipp. **Lamb's Theater,** 130 W. 44th (997-1780).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men; directed by Tommy Tune, who has developed into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $17.50-$22.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782). ●

THE DINING ROOM—A. R. Gurney's comedy stars Amanda Carlin, Nicholas Hormann, Deborah Mooney, Scott Waara, Cara Duff-MacCormick, and Rex Robbins, directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7, $14-$18. From 6/28, prices are $16-$20. A Playwrights Horizons production. **Astor Place Theater,** 434 Lafayette St. (254-4370). ●

EXTREMITIES—William Mastrosimone's play, starring Farah Fawcett, about rape and revenge; directed by Robert Allan Ackerman. With James Russo, Priscilla Lopez, and Marion McCorry. Tues.-Fri. at 8, Sat. at 7 & 10, Wed. at 2:30, Sun. at 3; $20-$22. **Westside Arts Theater,** 407 W. 43rd (541-8394).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $13-$17. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

GOODNIGHT LADIES!—A collaborative work by England's experimental theater company, Hesitate and Demonstrate. A series of tableaux; directed by Geraldine Pilgrim, performed by Liza Aiken, Alex Mavro, Andrzej Borkowski, and Rick Fisher. Tues.-Sun. at 8, Sat. & Sun. at 3; thru 6/19. **Public/Martinson,** 425 Lafayette St. (598-7150).

GREAT DAYS—Donald Barthelme's comedy concerning the mysteries of contemporary living; directed by J. Ranelli; with Penelope Allen, Robert Stattel, Paul Collins, Jeanne Ruskin, Catherine Byers, James Greene. Wed.-Sat. at 8, Sat. at 2, Sun. at 3; $14. **American Place Theater,** 111 W. 46th (247-0393).

GREATER TUNA—Ronn Carroll and Michael Jeter star in a new comedy about Texas's third smallest town, written by Williams, Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; $16-$18. **Circle in the Square** (downtown), 159 Bleecker St. (254-6330).

GREEK—Mixed/media event concerning Oedipus by Stephen Berkoff, with Georgia Brown, Ken Danziger, Mary Denham, J. Francis Fisher. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 5 & 8; $18.50-$20.50. **Actors Playhouse,** 100 Seventh Ave. So. (691-6226).

JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS—Ann Mortifee, Joe Masiell, Joseph Neal, and Jacqueline Reilly offer the Brel songs, translated by Eric Blau and Mort Shuman. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $12.50-$17.50. **First City,** 76 E. 13th St. (505-0090).

JEEVES TAKES CHARGE—Edward Duke stars in this one-man, two-act, 12-character play based on the Wodehouse novels; directed by Gillian Lynne. Tues.-Fri. at 8, Wed. at 2; Sat. at 7 & 10; $18-$20. **The Space at City Center,** 55th St. betw. 6th & 7th (246-8989).

THE KNACK—Ann Jellicoe's comedy about the art of picking up girls, set in the swinging London of the 1950s; directed by Geoffrey Sherman. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$22; from 6/21. **Roundabout/Stage One,** 333 W. 23rd (242-7800).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $20-$25. **Orpheum,** 126 Second Ave. (239-6200).

MAX—Barney Martin stars in a comedy by Len Maxwell and Jason Solomon following the misadventures of an elderly vaudevillian couple who operate a boarding house for entertainers. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 7; $14-$16. **South St. Theater,** 424 W. 42nd (279-4200).

THE MIDDLE AGES—A. R. Gurney, Jr.'s new play, dealing with the Wasp mentality, which takes place over a 20-year span at a private club; directed by David Trainer. With Jack Gilpin, Andre Gregory, Ann McDonough, and Jo Henderson. Tues.-Fri. at 8, Wed. at 2:30, Sat. at 7 & 10, Sun. at 3; $18-$20. **St. Peter's Church,** 619 Lexington Ave. (486-1666).

NEW ENGLAND ECLECTIC—Three one-acters by New England playwrights: A. R. Gurney's *The Open Meeting,* Christopher Romano's *Incoming,* and Sheryl North's *An Afternoon in the Park.* Thurs.-Sun. at 8; $6; thru 6/25. **Hartley House,** 413 W. 46th (289-2168).

QUARTERMAINE'S TERMS—Simon Gray's wonderfully restrained, irreverently humane, wryly tender play about the worst but most amiable teacher (Lee Richardson) at a seedy but undaunted school of English for foreigners in Cambridge. With Dana Ivey, Anthony Heald, John Cunningham, Caroline Lagerfelt, Roy Poole; directed by Kenneth Frankel. Tues.-Sat. at 8, mat. at 2, Sun. at 3 & 7:30. **Playhouse 91,** 316 E. 91st (831-2000).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Mary Louise Wilson stars in Christopher Durang's satirical comedy, directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $18. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts,** 407 W. 43rd (541-8394). ●

TAKING MY TURN—Musical by Gary William Friedman & Will Holt, about people in their prime, directed by Robert Livingston; with Margaret Whiting, Tiger Haynes, Marni Nixon, Cissy Houston, Mace Barrett, Victor Griffin, Sheila Smith, and Ted Thurston. Tues.-Sat. at 8, Sun. at 7, Sat. at 2, Sun. at 3; $22.50-$25. **Entermedia,** 189 Second Ave. (475-4191).

TALLULAH—Helen Gallagher stars in a new musical about Tallulah Bankhead by Arthur Siegel, Tony Lang, and Mae Richard; directed by David Holdgreiwe. $4. **TOMI,** 23 W. 73rd (869-3981).

THAT'S ALL, FOLKS!—Mark O'Donnell's farce about the end of the world, directed by Douglas Hughes. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $9-$11; from 6/15. **Playwrights Horizons Studio Theater,** 416 W. 42nd (279-4200).

TRUE WEST—Sam Shepard's play, directed by Gary Sinise, starring Dan Butler and Bruce Lyons, about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 5 & 8; $18-$20. **Cherry Lane Theater,** 38 Commerce St. (989-2020).

WILD LIFE—Shel Silverstein's four tiny plays comprise a clever and comic examination of the social disasters of urban life; neatly directed by Art Wolff. Tues.-Fri. at 8, Sun. at 3 & 7, Sat. at 7 & 10. **Vandam Theater,** 15 Vandam St. (675-0498).

WINNERS—Brian Friel's play, in a double bill with George Bernard Shaw's *How He Lied to Her Husband,* starring Sally Dunn, Bill Shurst, Mary Sullivan, and Michael Butler; both directed by Nye Herron. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $16-$20; thru 9/11. **Roundabout Susan Bloch Theater,** 307 W. 26th (242-7800).

YELLOW FEVER—R. A. Shiomi's mystery-comedy spoof of old private-eye movies that follows the antics of the hard-boiled Sam Shikaze, a Japanese-American character; with Donald Li, Freda Foh Shen, Carol Honda, and Henry Yuk: directed by Raoul Aranan. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $12-$18. **47th St. Theater,** 304 W. 47th (586-2696).

Theater Companies

ACADEMY ARTS THEATRE COMPANY—Three one-act dramas by Bertolt Brecht about life in prewar Nazi Germany, *The Jewish Wife, The Informer,* and *The Chalk Cross;* directed by Marion Brash. 6/17, 18, 24, 25, 26 at 7:30; $5. Agatha Christie's *Ten Little Indians,* a mystery thriller directed by Joseph O'Connor. Thurs. at 8, Fri. & Sat. at 9, Sun. at 3; $5; 6/18-26. **Eastside International Community Center,** 931 First Ave. (486-1431).

AMERICAN JEWISH THEATRE—Revival of William Gibson's *Two for the Seasaw,* directed by Dan Held, starring Marilyn Sokol and Art Burns. Wed., Thurs., Sat. at 8, Sun. at 2 & 7; $9; thru 6/30. **92nd St. Y,** 1395 Lexington (427-6000).

AMERICAN THEATER OF ACTORS—Outdoor Theater: Shakespeare's *Richard II,* directed by James Jennings. Wed.-Sat. at 8; $5; thru 6/25. 314 W. 54th (581-3044).

CIRCLE REPERTORY—Sam Shepard's *Fool for Love* deals with a man and woman battling for power in a motel room at the edge of the Mojave Desert; with Kathy Baker, Ed Harris, Dennis Ludlow, and Will Marchetti. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$22.50; thru 6/26. 99 Seventh Ave. So. (924-7100).

CLASSIC THEATRE—Written and directed by Robert Anthony, *Livin' at the Raccoon Lodge* is a musical, with music and lyrics by David Chester and May de Triquet, which deals with one evening in the history of a bar in Tribeca. Thurs.-Sun. at 8; $8; thru 7/3. 114 W. 14th St. (242-3900).

JEWISH REPERTORY THEATER—*My Heart Is in the East,* musical inspired by the life and times of Judah Halevy, a poet of 12th Century Spain. Book by Linda Kline, music by Ralphael Crystal, lyrics by Richard Engquist; directed by Ran Avni. Wed., Thurs. at 8, Sat. at 8:30, Sun. at 2 & 7; $8; thru 6/26. 344 E. 14th St. (674-7200).

LA MAMA, E.T.C.—*The Light Opera,* with the Western Wind Vocal Ensemble, by Charlie Morrow, directed by Tom O'Horgan, choreographed by Min Tanaka. Original sounds created by tools and weapons! Wed.-Mon. at 7:30; $10-$12; thru 7/10. 74A E. 4th St. (475-7710).

LION THEATRE COMPANY—Elmer Rice's *The Adding Machine,* directed by John Guerrasio. Wed.-Sun. at 8, Wed. at 2, Sat. & Sun. at 3; $10; 6/17-7/10. 422 W. 42nd (736-7930).

MANHATTAN PUNCH LINE—Paul Foster's *A Kiss Is Just A Kiss,* about a woman's fixation on Humphrey Bogart; *directed by Don Scardino. Thurs. & Fri.* at 8, Sat. at 7 & 10, Sun. at 3; $8. 410 W. 42nd (279-4200).

MANHATTAN THEATER CLUB—Downstage: *On the Swing Shift,* musical taking place in 1943; by Michael Dansicker and Sarah Schlesinger. Tues.-Sun. at 8, Sat. & Sun. at 2:30; $16-$22; thru 6/26. 321 E. 73rd (472-0600).

NEW YORK SHAKESPEARE FESTIVAL—*Egyptology, My Head Was a Sledgehammer,* Richard Foreman's original theater piece consisting of themes on the exoticism of ancient cultures and present-day ones. Thru 6/24. **Public/Other Stage.** Caryl Churchill's *Fen,* adapted from her conversations with people who live and work in the "fens" area on the Southern English coast; directed by Les Waters; produced by London's Joint Stock Theatre Group. Tues.-Sun. at 8, Sat. & Sun. at 3; thru 7/3. **Public/LuEsther Hall,** Eric Bogosian's solo piece *Fun-House.* Thurs.-Sun. at 8; 6/23-7/10. **Public/Martinson,** 425 Lafayette St. (598-7150).

NEW YORK SHAKESPEARE FESTIVAL IN CENTRAL PARK—Joseph Papp presents Kevin Kline in the title role of *Richard III;* directed by Jane Howell; with Marian Seldes, Mark Hammer, Gerry Bammen, Betty Miller, Bruce Davison, Concetta Tomei, John Seitz, and an additional cast of 36. Tues.-Sun. at 7:30; 6/30 through 7/31 (no perf. 7/21). Free tickets are distributed at the **Delacorte Theatre** (535-5630) at 6 p.m. on the day of the performance. Get there early. Enter the park at 81st & Central Park West, or 79th & Fifth Avenue.

REPERTORIO ESPANOL—Ricardo Talesnik's *Como Ser Una Buena Madre, Las Quiero a las Dos,* and Federico García Lorca's *La Zapatera Prodigiosa, A Secreto Agravia* and *El Dia Que Me Quieras;* in Spanish in repertory; $7-$8. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

RIDICULOUS THEATRICAL COMPANY—*Le Bourgeois Avant-Garde,* a comedy after Moliere, written and directed by Charles Ludlam. Wed., Thurs., Fri., Sun. at 8, Sat. at 7 & 10; $10-$12. One Sheridan Sq. (691-2271).

ROUNDABOUT THEATRE—Eugene O'Neill's *Ah, Wilderness!* stars Philip Bosco and Dody Goodman in a 50th anniversary prodction of small-town American life in 1906; directed by John Stix. Tues.-Sat. at 8, Wed., Sat. & Sun. at 2; $12-$18. **Haft Theater,** 227 W. 27th St. (242-7800).

ROYAL COURT REP—Phyllis Craig's *Bargain for Murder, Murder One,* and *Revenge Is Sweet,* Mon.-Sat. at 8, Sun. at 3; $6. **Theater,** 301 W. 55th (997-9582).

13TH ST. THEATER—Tues., Sat., & Sun. at 9:30, Fri. at 7:30: Israel Horovitz's *The Indian Wants the Bronx.* Wed., Sat. & Sun. at 7:30, Fri. at 9:30: Israel Horovitz's *Line.* Sat. & Sun. at 5, Gilbert & Sullivan's *Patience.* Mon., Tues., & Thurs. at 7:30, Ren Draya's *The Mothers.* Admission $6. **13th St. Theater,** 50 W. 13th St. (675-6677).

WEST SIDE REPERTORY—Sheridan's *School for Scandal,* and Schnitzler's *The Affairs of Anatol;* both directed by Andres Castro; both running thru 7/3; $5. 252 W. 81st (666-3521).

WRITERS THEATRE—A Theatre Collaborative program: Tom Fontana's *Imaginary Lovers,* directed by Sarah Ream, and Ralph Hunt's *Some Poe,* directed by John P. Whitesell, run on alternate nights with Paul Reisch's *Question Marks and Periods* and *Mrs. Michaelangelo,* both written by Paul Reisch and directed by Lynne Green. Mon.-Fri. at 8, Sat. & Sun. at 5 & 8; $8; thru 7/10. **78th St. Theatre Lab,** 236 W. 78th (595-0850).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

LA BELLE AU BOIS—French play about Sleeping Beauty combines music, dance, and mythical drama; written by Jules Supervielles; directed and choreographed by Jean Erdman. Thurs.-Mon. at 8, Sat. & Sun. at 3; $8; thru 6/20. **Theater of the Open Eye,** 316 E. 88th (534-6909).

B. FRANKLIN—Written and performed by Lon Freeman; the wit, humor, and wisdom of a Founding Father—diplomat, lady's man, and raconteur. Thurs.-Sat. at 8, Sun. at 3; thru 7/3; $5. **Troupe,** 335 W. 39th (244-9699).

BIRD OF PARADISE—Musical set in Upper West Side Manhattan about a young couple who dress up in costumes to act out their fantasies. By Judy Geller Warner and Susan Nier; directed by George Margo. Mon.-Sat. at 8; $4; thru 6/18. **ATA Theater, 314 W.** 54th (678-7499).

BLOND, BLACK, AND BEAUTIFUL—Drawing room comedy by British playwright Frank R. Long; directed by Roger Furman. Fri. & Sat. at 8, Sun. at 4; thru 6/19. **New Heritage Rep,** 290 Lenox Ave. at 125th St. (283-3109).

BURNSCAPE—Joe Coudert's play set in 1968 in a New York City ghetto; directed by Paula Kay Pierce; about a seven-million-dollar anti-poverty grant. Mon.-Sat. at 8, Sun. at 3 & 8 (no perf. Tues.); $6; thru 6/26. **Actors Outlet,** 120 W. 28th St. (564-3798).

CASANOVA!—A musical romance by Mike Champagne and Elliot Weiss; directed by Michael Champagne. Wed.-Sat. at 8; $4; 6/15-25. **Trinity Theater,** 164 W. 100th (222-6641).

CHICAGO CITY LIMITS—An improvisational group, with material that changes every few months (same cast). Wed. & Thurs. at 8:30; $7.50. Fri. & Sat. at 8:30 & 11; $10. **Theater,** 351 E. 74th (772-8707).

CLOWN-THEATRE FESTIVAL—An over-all view of clowns, ranging from the visual to the verbal, featuring clowns from throughout North America. Performances held seven days a week, in rotating repertory; $6; thru 7/10. **Theatre Guinevere,** 15 W. 28th (964-7240).

THE DEMOLITION OF HARRY FAY—Sidney Morris's play, directed by Richard Northcutt. Thurs., Fri. & Sun. at 8:30, Sat. at 7 & 10; $7, $8. **Shandol,** 137 W. 22nd (869-3981).

DOUBLE BILL—Chekhov's *A Marriage Proposal* and Michael Frayn's *Mr. Foot.* Sun.-Wed. at 7:30; thru 6/15. **13th St. Theater,** 50 W. 13th St. (675-6677).

DOUBLE-HEADER—Downstairs: Shannon Keith Kelley's *Time Was,* directed by Lynn Thomson; thru 7/1. Upstairs: Lynne Alvarez's *The Guitarron,* directed by Stephen Berwind; thru 7/1. $5. **Theatre at St. Clement's,** 423 W. 46th (246-7277).

ELLIOT BOUND—Mark Jaffe Cohen's play about gay roommates wherein Elliot is bright but wishes he were beautiful, and vice versa with Nicholas. 6/13, 14, 20, 21, 27, 28; 7/4, 5 at 8; $5. **New Vic,** 219 Second Ave. (580-1219).

ENTER LAUGHING—Revival of Joseph Stein's comedy of the 60s, based on Carl Reiner's novel, directed by and with Elisa Loti; with David Hamilton, Paul Rosson. Thurs.-Sat. at 8, Sun. at 3 & 8; $8; thru 6/26. **Mercer St. Theater,** 19 Mercer St. (724-5046).

FIRST AMENDMENT COMEDY AND IMPROV SHOWS—Made from audience suggestions. Thurs. at 8:30, Fri. & Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

FISH RIDING BIKES—Claire Luckham's play with eight actresses offering soliloquies on the human experience; directed by Denise Gordon. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10; $8; thru 6/26. **Interart Theater,** 549 W. 52nd (279-4200).

FREEDOM AIN'T NO BOWL OF CHERRIES—All-new political musical comedy by Joan Harvey and John Amato. Thurs.-Sat. at 8; $5. **Truck and Warehouse Theater,** 79 E 4th (254-5060).

THE GUITTARON—Lynne Alvarez's drama that deals with gods and dreams on the beach in Vera Cruz; directed by Stephen Berwind; with Paul Butler, Michael Morin, Manuel Yesckas, Lionel Pina Jr., Joseph Montalbo, and Erick Avari. Tues.-Sat. at 8:30; Sat. mats at 2:30; $5; thru 7/1. **Upstairs at St. Clement's,** 423 W. 46th (246-7277).

IT'S A GREAT DAY—Michael Dowd's comedy about a girl who follows a Broadway actor home after his matinee; directed by Stephen G. Hults; with Martha Brdar, Pat Kannar, Michael Dowd, and Mark Nassar. Thurs.-Sat. at 8, Sun. at 3; $5; thru 7/3. **Troupe,** 335 W. 39th (244-9699).

LORENZACCIO—Alfred de Musset's play, adapted by Richard Heitman, tells of political corruption and moral depravity in 16th century Florence; directed by Peter Crombie. With Daniel Watkins, Caitlin Clarke, John Bedford-Lloyd, Ken Olin, and Steve Hendrickson. Wed.-Sat. at 8, Sun. at 3; $7; thru 7/2. **Double Image Theater, 444 W. 56th (245-2489).**

MICHAEL—Musical comedy thriller by Michael Roth and David Brandt (both 16-year olds); directed by Alan Lehrman. Thurs., Fri., Mon. & Tues. at 8; Sun. at 3; $6; thru 6/14. **ESICC,** 931 First Ave. (838-9528).

THE MISER—Moliere's 1668 comedy, directed by John Camera. Thurs.-Sat. at 8, Sun. at 3; $4; thru 6/26. **West End Theater,** 302 W. 91st (924-6445).

MRS. WARREN'S PROFESSION—George Bernard Shaw's look at the economic conditions under which prostitution flourished in Victorian times, directed by Terry Dudley; with Vay David, Deborah Levy, Earle Edgerton, Dan Furst, Daniel Hicks, and Jordan Bowers. Thurs.-Sat. at 7:30, Sun. at 4; $4; 6/23-7/17. **18th St. Plyhse,** 145 W. 18th St. (243-6207)

MUCH ADO ABOUT NOTHING—Shakespeare's romantic comedy, with Linda Gehringer and Bill Van Horn, Brenda Daly and Brian Markinson as the pairs of lovers; directed by Harrison Grady. Fri.-Mon. at 8; $7; thru 6/27, **Gene Frankel Theater,** 36 W. 62nd (924-0077).

MURDER WITHOUT CRIME—J. Lee Thompson's 40-year-old mystery thriller; directed by Geoffrey Sadwith. Wed.-Sat. at 8, Sun. at 3; thru 6/26. **Perry St. Theater,** 31 Perry St. (255-9186).

MY CUP RANNETH OVER—Musical adaptation of Robert Patrick's comedy, with songs by Kess and Daniel; directed by John J. Bruno; with Danielle Fenton, Jenny Slade, and The Flukes. Tues.-Thurs. at 8; $7; from 6/14. **The Other End,** 147 Bleecker St. (982-9292).

N.Y. COMEDY REPERTORY—Improvisation from audience suggestions and original comedy sketches. Fri. & Sat. at 9 & 11; $5. **LaCrepe,** 1974 Broadway (874-6900).

OFF THE WALL—(*Or, Did I Put My Foot in Your Mouth?*) Musical comedy revue, political satire and improvisation. Wed. & Sun. at 7:30, $3; 4th Wall Repertory. **Truck & Warehouse,** 79 E. 4th (254-5060).

RAGS TO REUBENS—Beverly Barbieri, Katherine Wright, Steven McGraw, and Daniel Rebekenner in Steven McGraw's black comedy concerned with survival in New York City; directed by Harold Baldridge. With Linda Ashby, Mark Liberman, Gavin Purdie, Diane Kettering, and Paul Ott. 6/16-18, 24-26, 29, 30 at 8; 6/26 at 3. **Park Royal Theater,** 23 W. 73rd (678-7299).

ROUND TRIP TO BABYLON—Richard W. Harris's contemporary comedy, directed by David Hanhilammi. Fri.-Sun. at 8; $8; thru 6/26. **Playhouse 51,** 51 W. 19th (675-8013).

THE SENORITA FROM TACNA—Mario Vargar Llosa's play, starring Maria Tucci, directed by Michael Kahn; thru 6/26. **INTAR,** 420 W. 42nd (279-4200).

SPLIT BRITCHES—Play based on the lives of three of director Lois Weaver's aunts from the Blue Ridge Mountains. Wed.-Sat. at 8, also Fri. & Sat. at 10, Sun. at 3; thru 6/26. **Nat Horne Theater,** 440 W. 42nd (736-7185).

SAINT VEGAS—David Wolpe's play about the adventures of a young couple in Las Vegas; directed by the author. Thurs.-Sun. at 8, $4; thru 7/3. **Teatro La Terraza,** 360 E. 10th St. (982-0627).

TIGER AT THE GATES—Jean Giraudoux's play, adapted by Christopher Fry; directed by Neal Weaver. Thurs.-Sat. at 8, Sun. at 3; $6; thru 6/19. **Alvina Krause Theater,** 306 W. 38th (564-3293).

THE TIME OF YOUR LIFE—Revival of William Saroyan's Pulitzer Prize-winning play, directed by Rob Mulholland. Wed.-Sat. at 7:30, Sun. at 2:30; $6; 6/22-7/3. **Open Gate Theater,** 401 E. 29th (279-1980).

TIME WAS—Shannon Keith Kelley's play about the ghosts and realities of two decades colliding on the night of a daughter's senior prom when her long-absent father returns. Tues.-Sat. at 8. Sat. mats. at 2; $5; thru 7/1. **St. Clement's,** 423 W. 46th (246-7277).

TRIPLE BILL—Samuel Beckett's *Ohio Impromptu, What Where,* and *Catastrophe,* both directed by Alan Schneider. Tues.-Sat. at 8, Sun. at 7, Sat. at 2:30, Sun. at 3; from 6/15. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

TRUST US—Weeden, Finkle, and Fay in a musical created by them. Thurs., Fri. & Sun. at 8, Sat. at 7 & 9:30; $10. **West Bank** (downstairs), 407 W. 42nd (564-1235).

THE WHITE CAVE—Steven Haworth's play dealing with a quadriplegic in hospital; directed by Lee Costello. Thurs.-Sun. at 7:30; $7; thru 6/26. **Squat Theater,** 256 W. 23rd (869-3981).

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ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

FRANK BOWLING/MAURICE GOLUBOV—Violent mixed-media abstractions/Sketchbook excerpts including a gouache self-portrait. Thru 6/29. deNagy, 29 W. 57th (421-3780).

ALAN COTE—Recent paintings, thru 6/18. Washburn, 42 E. 57th (753-0546) and 113 Greene.

CHARLES GINNEVER—Four monumental sculptures in wood and steel, thru 7/2. Marlborough, 40 W. 57th (541-4900).

GARY KULAK/HITCH LYMAN—"Garden Arbours" of welded steel/Watercolors of Italian gardens. Thru 7/1. Kornblee, 20 W. 57th (586-1178).

HAYLEY LEVER—Maritime watercolors, 6/14-7/15. Kennedy, 40 W. 57th (541-9600). Mon.-Fri. 9:30-5:30.

SYLVIA PLIMACK MANGOLD—Realistic floors, corners, landscapes, thru 6/18. Alexander, 20 W. 57th (757-3721).

RICHARD AND MARIANN LOVELAND MILLER—The layered plane in metaphysical and pasted canvases by both, thru 6/25. Berman, 50 W. 57th (757-7630).

MIRO—Graphics, gouache, on his 90th birthday; thru 7/29. Galeria Joan Prats, 29 W. 57th (486-6771).

ISAMU NOGUCHI—New carved stone and steel sculpture, thru 6/17. Pace, 32 E. 57th (421-3292).

ANNETTE OKO—Recent paintings, thru 6/17. Zarre, 41 E. 57th (752-0498).

PHILIP PEARLSTEIN—New works on paper, thru 6/30. Frumkin, 50 W. 57th (757-6655).

IRENE RICE PEREIRA—Selected paintings, thru 6/18. Zarre, 41 E. 57th (752-0498).

PETER PLAMONDON—Multi-patterned still lifes of cups, plates, eggs, shells, thru 6/30. Touchstone, 29 W. 57th (826-6111).

LOWELL REILAND—Vertical columns, metal, and asphalt/ Forests by members. Thru 6/30. Lumbard, 38 E. 57th (421-3494).

LAURA RUSSELL—Linear wall constructions and drawings, thru 6/25. Hadler.Rodriguez, 38 E. 57th (752-7734).

RENE SCHUMACHER—Vacant urban landscapes, thru 6/18. Iolas-Jackson, 52 E. 57th (755-6778).

WALT SPITZMILLER—Football scenes, thru 6/30. Spectrum, 30 W. 57th (246-2525).

JIM TOUCHTON—Painterly high-color landscapes, still lifes, 6/14-7/6. Fischbach, 29 W. 57th (759-2345).

JOHN TWEDDLE—Paintings from 1968 to the present, thru 6/25. BlumHelman, 20 W. 57th (245-2888).

ALICE WISE—Primal figures and animals in landscapes in watercolor and pencil, thru 6/25. Phoenix, 30 W. 57th (245-5095).

TEMA ZAK—Recent paintings, thru 7/2. Markel, 50 W. 57th (581-1909).

BARBARA ZUCKER—Steel sculpture, some influenced by latticework, thru 7/1. Adler, 37 W. 57th (980-9696).

Madison Avenue and Vicinity

AKIRA ARITA—Carefully rendered still lifes, thru 7/8. Staempfli, 47 E. 77th (535-1919). Mon.-Fri. 10-5:30.

CECIL C. BELL—People in Central Park, the subways, docks, fairs, 6/15-9/2. Levy, 981 Madison (628-7088). Mon.-Fri. 10-5.

GERALD BERGSTEIN/CHARLES ECKART—Abstractions/Recent paintings of New York City for the first time. Thru 7/1. Stone, 48 E. 86th (988-6870).

WILLEM DE KOONING—Sculpture, mostly of women, thru 6/25. Fourcade, 36 E. 75th (535-3980).

WILLEM DE KOONING—"Seated Woman," a large bronze from 1981, thru 7/15. Seagram Plaza, 375 Park (572-7379).

SONIA DELAUNAY—Arcs, triangles, and other geometrics in colored etchings and lithos, thru 6/25. Rolly-Michaux, 943 Madison (535-1460).

AL HIRSCHFELD—Etchings and original sketches of famous personalities, thru 6/24. Felicie, 141 E. 56th (752-7567). Mon.-Fri. 10-5:30, Sat. 11-5:30.

ALFONSO IANNELLI—Tempera poster designs for American vaudeville from 1910 to 1914, thru 7/2. Reinhold Brown, 26 E. 78th (734-7999).

MARIA COOPER JANIS/SOOKY MANIQUANT—Musical themes and landscapes/Abstract land in gouache. Thru 6/28. Bodley, 1063 Madison (249-2155).

MARTHA MARGULIS—Abstractions of the shore, thru 7/1. Payson Weisberg, 822 Madison (249-1666).

PAUL MAZE—English, French, and American scenes in pastels and watercolors, thru 6/30. Acquavella, 18 E. 79th (734-6300). Mon.-Fri. 10-5.

MAN RAY—"Mathematical Objects," still life photos/ The "surreal" by Amenoff, Benglis, Borofsky, De Chirico, Samaras. Thru 6/30. Miller, 724 Fifth (246-1625).

DAVID SALLE—Screenprints of "The Drunken Chauffeur," thru 6/25. Castelli, 4 E. 77th (288-3202).

CHRISTOPHER WHITE—Abstract landscapes, thru 6/25. Ericson, 23 E. 74th (737-6155).

SoHo

GEORG BASELITZ/DAVID HAXTON/BARRY LE VA—Large painted wood heads, figures/Color and light in photographic prints/Sculpture, large drawing-collages, diagrams. Thru 6/18. Sonnabend, 420 W. Broadway (966-6160).

WALTER DAHN/GEORG DOKOUPIL—Raw, expressive figures from Germany by both. Thru 6/30. Boone, 420 W. Broadway and 417 W. Broadway (966-2114).

GRANT DELLABOUGH—Bled acrylic abstractions, 6/14-7/2. 168 Mercer (226-4141).

ELAINE HUYER/NANCY LANGER—Color abstractions/Textural "environments." Thru 6/19. Pindar, 127 Greene (533-4881).

STEPHEN KLINE/JOHN PURPURA—Paintings and photos/Constructions, bead games and light works. 6/18-7/7. Ward-Nasse, 178 Prince (925-6951).

ROBERT N. MCCAULEY/GAYIL NALLS—Sculpture/Recent paintings and works on paper. Thru 7/1. Caldwell, 383 W. Broadway (966-6500).

CLEMENT MEADMORE—Gestural sculpture, one large-scale, seven maquettes, thru 6/25. Hutchinson, 138 Greene (966-3066).

BERNARD PARTIOT—Naïve landscape, portraits from the South of France, thru 7/31. Galerie Naifs et Primitifs, 172 Prince (925-0918).

ROYDEN RABINOWITCH—Multi-planed constructions placed close to the floor, thru 6/18. Weber, 142 Greene (966-6115).

DAVID SHAPIRO/VERN H. SMITH—The city in steel sculpture and paintings/The Cape and its summer inhabitants. Thru 6/16. Ward-Nasse, 178 Prince (925-6951).

STEVEN STEINMAN—Wall sculpture of cast wood fiber and oak, thru 6/25. 14 Sculptors, 164 Mercer (966-5790).

HARRY UMEN—Mixed-media wall pieces using industrial materials, dots, zigzags, thru 6/26. Heller, 71 Greene (966-5948).

PETER ZONIS—Brownstones, bridges in pastels, 6/14-7/5. Exhibition Space, 112 Greene (966-3864). Tues.-Sun. 11-7.

Other

JOAN ARBEITER—Large-scale figures in acrylics and charcoal, thru 6/26. Gallery 120, 120 Lafayette (925-4954).

DAVID BUMBECK—Detailed etchings of enigmatic faces, fragments of antiquity, thru 6/23. Ryan, 452 Columbus (799-2304).

CARYBE—Sixty watercolors of the practices of the Candomble, an ancient African religion; thru 6/24. Caribbean Cultural Center, 408 W. 58th (348-3469).

GIANNI DESSI—Eleven recent paintings from Rome, thru 6/30. Salvatore Ala, 32 W. 20th (675-3267).

BOB HOWELL—Ceramic sculpture with Western themes, thru 7/29. BFM, 150 E. 58th (755-1243).

LYNN ISAACSON—Painted geometric reliefs and constructions, thru 6/26. Noho, 542 LaGuardia Pl. (473-9619).

BETH LAPIDES—Books, drawings, paintings, thru 6/28. Dance Theater Workshop, 219 W. 19th (691-6500). Mon.-Fri. 10-6, Sat. 1-6.

MICHAEL SMITH—"U.S. Government Approved Home Fallout Shelter, snack bar," an installation. Thru 6/30. Castelli, 43 W. 61st (245-0673).

GREGG WILLIARD—An installation dealing with politics, artifacts, conspiracies, thru 6/25. Franklin Furnace, 112 Franklin (925-4671).

GROUP SHOWS

57th Street

DEL RE—41 E. 57th (688-1843). Mon.-Fri. 10-5:30. Found objects by Arman, Bourgeois, Calder, Cornell, Nevelson, 6/15-7/30.

DEUTSCH—20 W. 57th (765-4722). "Portraits by Picasso and Me," by Corozine; landscapes by Homitsky; the city by Friedman. Thru 6/23.

DYANSEN—11 E. 57th/(489-7830) and 122 Spring (226-3384). Art Deco bronze and ivory sculpture, Erté sculpture, graphics, Icart prints. Thru 8/30.

FINDLAY—17 E. 57th (421-5390). British primitive fantasists, thru 6/30.

FITCH-FEBVREL—5 E. 57th (688-8522). American printmaking of today, thru 6/30.

GALLERI BELLMAN—41 E. 57th (486-7944). Four imagists of environmental pessimism, antinuclear activism, thru 7/15.

GALERIE ST. ETIENNE—24 W. 57th (245-6734). Tues.-Fri. 11-5. Expressionist drawings, prints, and paintings from 1885 to 1935 by Corinth, Klimt, Kollwitz, Schiele; thru 9/2.

GOODMAN—24 W. 57th (977-7160). Drawings by Baselitz, Kiefer, Palmero, Penck, thru 6/24.

HABER THEODORE—29 W. 57th (752-3338). Paperworks by Kalina, Magistro, Wissemann, thru 6/30.

HAMILTON—20 W. 57th (765-5915). Wooden constructions by Calaway; figurative oils by Nelson; textured expressionist paintings by David. Thru 7/30.

MIDTOWN—11 E. 57th (758-1900). Mon.-Fri. 10-5:30. Paintings by members Betts, Bishop, Cadmus, Mayhew, Palmer, Varga, thru 8/27.

OSCARSSON HOOD—41 W. 57th (750-8640). Breivik, Brown, Ossorio, Pels, thru 7/15.

SACHS—29 W. 57th (421-8686). Rotating recent painting and sculpture by gallery and invited artists, thru 7/29.

WITKIN—41 E. 57th (355-1461). Graphics of the West by Cook, Latham, plus photos by Gilpin, thru 8/12.

ZARRE—41 E. 57th (752-0498). Boyd, Buonagurio, Pousette-Dart, 6/18-7/30.

Madison Avenue and Vicinity

AAA—663 Fifth (525-4211). New talent in printmaking, thru 6/30.

ACA—21 E. 67th (628-2440). Complex, sensitive still lifes by Bayalis, distorted figures on stucco surfaces by Carruthers, works by Kalish, Kronsnoble, Pletka; thru 6/24.

ACQUAVELLA—18 E. 79th (734-6300). Mon.-Sat. 10-5. Master paintings by Cézanne, De Chirico, Degas, Fantin-Latour, Lichtenstein, Pissarro, Pollock, thru 6/18.

ARSENAL—830 Fifth at 64th inside Central Park (360-8141). Mon.-Fri. 9:30-4:30. The Figure by four women, thru 6/30

BORGENICHT—724 Fifth (247-2111). Alexander, Ferrer, Innerst, Keever, thru 6/30.

CDS—13 E. 75th (772-9555). Mon.-Sat. 10-6. "Artists Choose Artists" including Haynes chosen by Andre, Keister chosen by Serra, thru 7/16.

COLNAGHI—26 E. 80th (772-2266). Mon.-Fri. 10-6, Sat. 11-5. Italian 18th-century views by Canaletto, Guardi, and their contemporaries, thru 6/30.

FACADE—741 Madison (744-4997). Tues.-Sat. 2-7 p.m. Early-19th-century furniture designs in watercolors and drawings, thru 6/30.

FORUM—1018 Madison (772-7666). Gillespie, Gross, Levine, Lucchesi, Robb, Weber, thru 7/8.

FRENCH INSTITUTE—22 E. 60th (355-6100). Mon.-Thurs. 10-8 p.m., Fri. 10-5:30. French landscapes by four young Americans, thru 6/24.

LABOETIE—9 E. 82nd (535-4865). 20th-century masters of Expressionism, Surrealism, Futurism, the Bauhaus, thru 7/29.

L'IBIS—667 Madison (935-0490). Mon.-Fri. 11-6. Ancient Egyptian sculpture, wall hangings, 6/13-8/30.

MARBELLA—28 E. 72nd (288-7809). The mysteries of the American landscape by Lawson, Inness, Whittredge, Wyant, thru 6/25.

MERRIN—724 Fifth (757-2884). Tues.-Fri. 10-5. Greek, Roman, and late Egyptian sculpture, thru 6/30.

RONIN—605 Madison (688-0188). Mon.-Sat. 10-6. The horse in Japanese art from the 16th-century to the present, thru 6/30.

SOLOMON—959 Madison (737-8200) Hofmann, Lichtenstein, Moore, thru 6/30.

URBAN CENTER/MALL OF CUNY—457 Madison/33 W. 42nd (935-3960). The evolutionary history of NYC's housing through vintage photos, historic prints, architectural renderings, models; thru 7/23.

WINTER TREE—130 E. 82nd (288-4330). Sculpture and graphics by Lion, Rogozyk, thru 6/25.

SoHo

ARBITRAGE—99 Spring (334-9755). Architectural painting by Nagano, wall sculpture by Teppich, others, thru 7/10. Sat., Sun. 12-5.

BONLOW—150 Greene (925-4482). Small scale sculpture by painters Ferrer, Garret, Haring, Sharf, Smyth, thru 6/21.

CENTRAL HALL—386 W. Broadway (226-9215). Tues.-Sun. 1-6. Drucker, Holliday, Mann, Seiden, thru 7/2.

CONCORD—451 Broome (925-2994). Invitational with Byron, Joelson, Santos, thru 7/16.

DRAWING CENTER—137 Greene (982-5266). Mon.-Sat. 11-6, Wed. 11-8. Great drawings from the Royal Institute of British Architects, including 82 masterpieces by English, French, Italian, American, and Indian architects; thru 7/30.

ENO—101 Wooster (226-5342). Tues.-Sat. 12-6, Sun. 1-5. DeBroy, Ferenci, Siu, Wylvda, thru 6/30.

FIRST STREET—386 W. Broadway (226-9011). *Tues.-Sun. 12-6. Seven new members including* Cretara, Perry, Raleigh, 6/17-29.

55 **MERCER**—(226-8513). Eight emerging painters including Dill, Friedman, Schifano, 6/14-7/2.

KNOWLTON—153 Mercer (431-8808). Abstractions by Amenoff, di Donna, Flaccus, Peck, thru 6/30.

OK HARRIS—383 W. Broadway (431-3600). Four one-person shows including hand tinted interior photos by Novak, and watercolors including a marbleized cadillac by Baladi, thru 6/18.

PLEIADES—164 Mercer (226-9093). Handler, Hayes, Leeds, Sisko, thru 6/28.

SEMAPHORE—462 W. Broadway (228-7990). Colescott, Dean, Dwyer, thru 7/31.

SOHO CENTER—114 Prince (226-1995). Angular geometrics by Dombrowski, iconic constructions by Lopes, people and autos by Maresca, interior spaces of the past by Wright, thru 7/23.

SPERONE WESTWATER FISCHER—142 Greene (431-3685). Merz, Nauman, Singer, thru 6/18.

STARKMAN—465 W. Broadway (228-3047). Wed.-Sat. 12-5, Sun. 1-6. Paper by Chen, Kahn, Needham, Warner, thru 7/4.

TWINING—33 Bleecker (674-2070). Fiber, painting, drawing by Hamilton, Riley, Warner, thru 7/1.

Other

AFRICAN-AMERICAN INSTITUTE—833 United Nations Plaza (949-5666). Mon.-Fri. 9-5, Sat. 11-5. Somalia in word and image, thru 8/12.

ART IN THE ANCHORAGE—Cadman Plaza W. at Front (underneath Brooklyn Bridge) (619-1955). Daily 12-8p.m. Installations by ten, thru 10/10.

ARTISTS SPACE—105 Hudson (226-3970). "A Mantel with Boxes," an installation by Timpanelli, plus six from Los Angeles, thru 7/2.

BRIDGES—Site-specific outdoor sculpture installed at five prominent locations in Manhattan and Brooklyn, including Brooklyn Bridge-inspired works by Guest and Melamed at Madison Park, by Diggs and Chambers at Pratt Institute (for information call 636-3517).

CORDIER & EKSTROM—417 E. 75th (988-8857). Summer group show, thru 7/15.

DUBELLE—40 W. 17th (929-6200). Painting and sculpture by Hopkins, Martin, Parker, Smyth, thru 6/25.

80 **WASHINGTON SQUARE EAST**—(598-2163). Mon.-Fri. 11-5. Ten Downtown including D'Arrigo, Gunn, Martin, Penn, thru 6/24.

EINSTEIN—243 E. 82nd (628-8782). Mon.-Fri. 10-5:30. Still lifes by Cornell, Sloan, Poltkin, landscapes by Morper, Pekarsky, thru 8/13.

FRANKLIN FURNACE—112 Franklin (925-4671). Multiples by Latin American artists, thru 6/25.

FREIDUS—158 Lafayette (925-0113). Horse imagery by Butterfield, Facey, Lichtenstein, Longo, Mapplethorpe, Rothenberg, Winogrand, Youngblood; thru 6/18.

GREGG—*National Arts Club, 15 Grammercy Park S.* (254-6682). Mon.-Fri. 5-8 p.m., Sat., Sun. 1-8 p.m. Six Contemporary Dutch painters, thru 6/30

JAY—13 Jay (925-9424). Etchings by Hewitt, Parker, Pelavin, thru 7/31.

JUST ABOVE MIDTOWN—178-80 Franklin (966-7020). Romantic relationships Africano, Ahearn, Diggs, Galembo, Reid, Ripling, thru 7/2.

POSTERAMERICA—174 Ninth Ave. (734-3556). Vintage food and drink posters dating from the turn-of-the-century, thru 7/1.

PUCK BUILDING—295 Lafayette (226-0630). Thurs.-Sat. 12-5. 200 lithos, political and satiric cartoons, caricatures, photos, etchings from *Puck* Magazine, thru 8/1.

ROTUNDA—Brooklyn Borough Hall, 209 Joralemon (643-5102). Mon.-Fri. 9-5, Wed. till 8. Born in Brooklyn, including works by Dinnerstein, Katz, Krasner, Pepper, Raffael, Sultan, thru 8/3.

STOLER—13 White (966-5090). Six sculptors including Duff, Ford, Von Rydingsvard, Wood, thru 7/1.

WESTBETH—55 Bethune (675-6224). Members in all media, thru 6/30.

Photography

GEORGE AGUIRRE—Timeless social statements in lazer color photos, some details of architecture, 6/14-7/2. Ingber, 460 W. Broadway (674-0101).

VIKKY ALEXANDER—Fashion models as family entertainment, thru 6/18. A. & M. Artworks, 684 Broadway (674-3355). Sat. 1-6; other times, by appointment.

DMITRI BALTERMANTS—Soviet photojournalism, thru 7/8. Soho Photo, 15 White (638-2816).

HARRY CALLAHAN—Recent color views of Ireland, Portugal, Morocco, Mexico, thru 7/1. Zabriskie, 724 Fifth (307-7430).

CITY UNIVERSITY GRADUATE CENTER, Library, 33 W. 42nd (790-4331). Mon.-Thurs. 9-8p.m., Fri. 9-5. Three young Asian-Americans in China, thru 6/24.

LUCIANO FRANCHI DE ALFARO III—Manipulated polaroids, thru 6/25. Hardison, 795 Broadway (505-6220).

80 **PAPERS**—80 Thompson (966-1491). Contemporary views of the Brooklyn Bridge, thru 6/30.

T. LUX FEININGER—Panoramas, telephoto using opera glasses from the 30's and 40's, thru 7/15. Prakapas, 19 E. 71st (737-6066).

49TH PARALLEL—420 W. Broadway (925-8349). April, Begin, Cohen from Quebec, thru 7/30.

A. DANIEL HAUSER—Contemporary Rome, thru 6/23. St. John the Divine, 1047 Amsterdam (678-6900).

HENRY STREET SETTLEMENT—466 Grand (598-0400). Mon.-Fri. 1-6. Isolation in the subways, religion in Brooklyn's Baptist churches, mothers and daughters by twelve including Berg, Davidson, Wilson, 6/17-7/24.

PATRICIA LAMBERT—Beyond impression, thru 6/25. Ledel, 168 Mercer (966-7659).

MIDTOWN-Y—344 E. 14th (674-7200). Sun.-Thurs. 12-8p.m., Fri. 12-4. The Brooklyn Bridge by Abbott, Cartier, Fernandez, Leipzig, Pagnano, thru 9/11.

PATRICK PAGNANO—Urban Rome in color, thru 7/3. Focal Point, 278 City Island Avenue, City Island (885-1403).

PFEIFER—825 Madison (737-2055). Great nudes, 6/20-7/29.

BOB SALTZMAN—The New Mexico State Penitentiary, thru 6/25. Arman, 817 Madison (570-2700).

ROY STRYKER—Documentary views of the U.S. from 1943 to 1950, thru 7/3. International Center of Photography, 1130 Fifth (860-1783).

ALICE SU—Jazz musicians, thru 6/20. AIR Studio, 336 E. 13th (254-4972).

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630). Tues. 10-7, Wed.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. Towards a New

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ART

Iron Age: Contemporary Ironworks, organized by the Victoria and Albert Museum, London; 6/17-9/4. **Museum II**, at International Paper Plaza, 77 W. 45th St. (397-0605). Mon.-Fri. 10-5. Art to Wear: New Handmade Clothing; thru 10/14.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... Victorian Natural History Bindings and Illustrations... A Flowering of Science: Plants from Captain Cook's First Voyage 1768-1771; thru 7/8... African Textiles; 6/15-9/25.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 10-5, Thurs. 10-8:30, Sun. 12-5. Closed Mon. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Master Dyers to the World: Technique and Trade in Early Indian Dyed Cotton Textiles; thru 7/31... Riddles and Reasons, Mysteries and Clues, photographs of the Orient; thru 6/26.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1. Ceremonies & Spirits: primitive art from Africa, Pacific, and the Americas, thru 7/14... Shared Space: environmental installations of contemporary issues; thru 7/28.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... The Great East River Bridge: 1883-1983; thru 6/19... Gene Baro Collects: Selected Prints and Drawings; thru 7/4... Promenade: When The Bridge Was New; thru 8/31.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; free Tues. after 5. Fabergé: Jeweler to Royalty; thru 7/10... Canes and Walking Sticks; thru 7/24... Designed for Theater; thru 8/7... Urban Documents: 20th-Century American Prints; thru 9/4.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters... Acquisition Priorities: Aspects of Postwar Painting in Europe; thru 9/11... Works by Jean Ipoustéguy; thru 7/17.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Daily 10-7 (last admission 5). $5, seniors $4, children $2.50. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit: A T-38 "Talon," supersonic jet; an F-15 "Eagle" model.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2; children $1; seniors suggested donation. Israel in Antiquity... A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750-1870; thru 12/29... The Immigrant Generations: Jewish Artists in Britain 1900-1945; thru 10/2... A British Portrait: Photographs by Judy Goldhill; thru 10/2... The Miracle of Intervale Avenue; 6/16-10/31.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs... American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver... André Meyer Galleries for 19th-century art... Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard... The Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... The Celestial Pen: Islamic Calligraphy; thru 7/3... Installation of the Pulpit by Karl Bitter... The Living Room from the Francis Little House, Designed by Frank Lloyd Wright... Fashion Institute: La Belle Epoque; thru 9/4... The Ruth and Harold D. Uris Center for Education: Collaborations; thru Spring '84... Color and Shape in American Indian Art; thru 7/3... Constable's England; thru 9/4... Islamic Jewelry; thru 7/3... The World of Henry Moore: 60 Years of His Art; thru 9/25... Charles Willson Peale and His World; thru 9/4... Alfred Stieglitz, 1854-1946: Retrospective; 6/17-8/14.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Holbein and the Court of Henry VIII; thru 7/30.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations. Impassioned Rhythms: Paintings, Constructions, Drawings by Rafael Ferrer; thru 8/10.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. Quilts from the Pennsylvania Amish; 6/21-9/18. Also the **Equitable Gallery,** 1285 Avenue of the Americas. A Pieced Paradox: Amish Crib Quilts; thru 8/31.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $1.50; seniors and students 75 cents. Art and artifacts from North and South America, ancient to modern... So The Spirit Flows; thru June '83... A Child's World: The Helen Pep Collection; thru 12/31.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... The House of Worth: The Gilded Age in New York 1860-1918; thru 9/5... British New York: 1664-1783; thru 11/27... Worth in the Limelight; thru 9/5... Building the Brooklyn Bridge; thru 9/5... Plain and Fancy: China Dolls from the Romantic Era; thru 9/25. **Theater Museum,** Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). Wed.-Sat. noon-8, Sun. 1-5. Show Stoppers: Great Moments of the American Musical; thru 9/25.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83... Big Pictures by Contemporary Photographers; thru 6/28.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. William Cullen Bryant, The Weirs and American Impressionism; thru 7/31.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. Paintings from the Royal Academy: Two Centuries of British Art; thru 6/15... Winston S. Churchill: Painting As A Pastime; thru 7/3.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The World of Tiffany: the Egon Neustadt Collection of Tiffany Lamps; thru Jan., 1984... A Sampler of American Advertising From the Bella Landauer Collection; thru 7/31... A Bridge Opens to Brooklyn; thru 8/28... The Esmark Collection of Currier & Ives; thru 8/28.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9. Ramblers: Literary Travels at Home and Abroad; thru Sept... Reading Through the Lens of André Kertész; thru 7/2... Barbizon Prints, by Millet, Dupré, others; thru 8/6... **Library at Lincoln Center,** 111 Amsterdam Ave. Closed Sun. At Home Abroad: Theatrical Stars of London and New York; thru 8/13.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... Painted Light; thru 7/3... The End of the Road: Photographs by John Margolies; thru 6/19... Made in Queens; thru 9/11.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Minimalism to Expressionism: Painting and Sculpture Since 1965; thru 9/18... Prehistoric Pottery of the Southwest; thru 9/11... Grant Wood: The Regionalist Vision; 6/16-9/4. **Midtown at Philip Morris,** 42nd at Park Ave. The Forum Exhibition: Selections and Additions; thru 6/22.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 6/17 at 10: Fine English and Continental Furniture, Objects of Art, Tapestries and Sculpture. On view from 6/11. **East,** 219 E. 67th St. (570-4141). 6/14 at 10: Furniture, Paintings, and Decorative Objects. On view from 6/10.

SOTHEBY PARKE BERNET—York Ave. at 72nd St. (472-3400). 6/13 at 2: Important Musical Instruments. On view from 6/8. 6/14 at 10:15 & 2: Sotheby's Arcade Auctions: Musical Instruments, Chinese Works of Art, Paintings, Snuff Bottles. On view from 6/9. 6/15 at 10:15 & 2: Fine Chinese Ceramics and Works of Art, and Paintings. On view from 6/10. 6/16, 17 at 10:15 & 2: John James Audubon "The Birds of America." On view from 6/11. 6/17 at 10:15 & 2: Victorian International. On view from 6/11. 6/18 at 2: 19th-Century Ceramics from the Estate of Wilfred Swall, Part III. On view from 6/11. 6/18 at 10:15 & 2: Chinese and Japanese Works of Art. On view from 6/11.

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Brooklyn Center for the Performing Arts at Brooklyn College, Flatbush and Nostrand Aves (434-1900)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-2330)

Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances are sold here, seven days a week, noon-7 p.m., depending on availability. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Monday, June 13

CAROLYN FRIDAY, vocalist. Lincoln Center Library at 4.

JAPAN CHORAL SOCIETY—St. Peter's Church, 54th St. and Lexington Ave., at 8. Free.

STEPHEN ROANE QUARTET—Jazz music. Citicorp Market at 6. Free.

ADRIENNE CLARK, mezzo-soprano/**TED TAYLOR,** pianist. Brahms, Rachmaninoff, de Falla. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

WEST VILLAGE CHORALE SUMMER SING—Open reading of Brahms's Requieum. St. Luke's Chamber Ensemble, Michael Feldman conductor. St. John's in the Village, 224 Waverly Pl. at 11th St., at 7:30. $3.50 includes score.

Tuesday, June 14

STEVE LAWRENCE/EYDIE GORME—Carnegie Hall at 8. $15-$30.

KATIA AND MARIELLE LABEQUE—Brahms, Stravinsky, and Gershwin. Avery Fisher Hall at 8. $7-$14.

DORELLA MAIORESCU, harpist. Handel, Spohr, Tournier, Britten, Grandjany, Negrea, and Marcello. Merkin Concert Hall at 8. $8.

BELINDA KELP, pianist. U.S. dèbut. Schumann, Prokofieff, and Chopin. Carnegie Recital Hall at 8. $6.

MESCAL WILSON, pianist. Also Michael Sobiesky, violinist and John Kneiling, cellist. Faculty recital. Bach, Beethoven, Schubert, and Wieniawski. Renee Weiler Concert Hall, Greenwich House Music School, 46 Barrow St., at 8. Free.

LARRY KING, organist. Bach, Sowerby and King. Trinity Church, Broadway and Wall St., at 12:45. Free.

JOY SPRING—Jazz music. Also, the Eliane Elias Trio. Jazz Gallery, 55 W. 19th St. (924-5026), at 8. $5.

MONGO SANTAMARIA AND GROUP—Jazz music. Harry deJur Playhouse, 466 Grand St. (598-0400), at 7 and 8:30. $5.

WASHINGTON SQUARE MUSIC FESTIVAL—Festival Orchestra, Charles Darden conductor. Grieg, Mozart, Svendsen, and Schubert. Grace Church, Broadway at 10th St. Free.

STATEN ISLAND CHAMBER MUSIC PLAYERS—American favorites, including the theme from "Star Wars," *Seventy-Six Trombones,* and works by The Beatles. Rockefeller Center Channel Gardens, 49th-50th Sts., west of Fifth Ave., at 5. Free.

FRANK FERRUCCI SEXTET—Original jazz. Grace Plaza, 43rd St. and Sixth Ave., at 12:15. Free.

LOIS REGESTEIN—Organ recital. Arms and Armor Hall, Metropolitan Museum at 6. Free with museum admission.

MIDNIGHT SUN—country-western band. Bryant Park, 40th-42nd Sts. and Fifth-Sixth Aves., at 12:15. Free.

NEW YORK CHORAL SOCIETY SUMMER SING, Larry Newland conductor. Bach's b Mass. CAMI Hall, 165 W. 57th St. (873-0096), at 7:30. $4.

MUSIC LIVE!—Political rock and salsa with open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

Wednesday, June 15

STEVE LAWRENCE/EYDIE GORME—See 6/14.

SAINT PETER'S JAZZ MINISTRY—A salute to Lance Hayward featuring Eddie Condon's All Stars. Saint Peter's Church, 54th St. and Lexington Ave. (935-2200), at 7:30. $10.

NEW YORK PHILHARMONIC, Horizons '83. Gunther Schuller conductor, Joseph Robinson, oboist. Charles Wuorinen's *A Reliquary for Igor Stravinsky* (N.Y. premiere), Druckman's Aureole, Tison Street's *Adagio in E flat* for Oboe and Strings, and Schuller's Concerto for Orchestra No. 2. Avery Fisher Hall at 8. $8.

REIBO AOKI—Shakuhachi (bamboo flute). Traditional and modern Japanese music, including solo pieces and ensemble works with koto and shamisen. Asia Society, 725 Park Ave. at 70th St. (288-6400), at 8. $12.

SAUL L. ZALKIN, cellist. Lincoln Center Library at 4.

S.E.M. ENSEMBLE, Petr Kotik conductor. Philip Glass's *Madrigal Opera,* Jon Gibson's *Return,* Kotik's *Solos and Incidental Harmonies,* John Cage's *Song Books I, II;* and Phill Niblock's *Unmentionable New Piece for Trombone.* Whitney Museum in the Philip Morris Building, Park Ave. and 42nd St., at 5:30. Free.

JOHN STINSON, tenor. 20th century music. NYU Loeb Center, 566 LaGuardia Pl., at 7.

JANE IRA BLOOM ENSEMBLE—Jazz music. Jazz Gallery, 55 W. 19th St. (924-5026), at 8. $5.

CARLA WHITE/MANNY DURAN—Five-piece jazz band. Bryant Park, 40th-42nd Sts. and Fifth-Sixth Aves., at 12:30. Free.

DANIELLE WOERNER, soprano/**ROBERT SCHWARTZ,** pianist. Purcell, Mozart, Otto Luening, and Vaughan Williams. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

METROPOLITAN SAXOPHONE QUARTET—CUNY Graduate Center, 33 W. 42nd St., near Sixth Ave., at 12:15. Free.

AXIOTIS KEHAYEAS AND ORCHESTRA—Traditional songs and dance music of Greece. Flushing Library Plaza, Main St. at Kissena Blvd., Queens, at noon (raindate 6/16 or 17). Free.

Thursday, June 16

STEVE LAWRENCE/EYDIE GORME—See 6/14.

OHIO BOYS' CHOIR, Alexander B. Musicuk conductor. Bach, Mozart, Roy, Dohnanyi, and N.Y. premiere of Michael Haydn's "Vespers For Holy Innocents' Day." Alice Tully Hall at 8. $6-$10.

THE WHISPERS—R&B/pop. Plus the Chi-Lites. Radio City Music Hall, 50th St. and Sixth Ave. (246-4600), at 8. $13.50-$17.50.

MARY FINDLEY, violinist. Carnegie Recital Hall at 8. $8.

NORTH/SOUTH CONSONANCE, Max Lifchitz director and pianist, Irene Simonsen flutist, Gerard Errante clarinetist, Rick Dolan violinist, Linda Eckard mezzo-soprano. Works by Marshall Bialosky, David Maves, Edmund Najara, Alicia Terzian, Dinu Ghezzo, Leo Kraft, and Lifchitz. NYU Loeb Center, 566 LaGuardia Pl., at 7.

VERN FRIDIE & HIS JAZZ DISCIPLES—Rockefeller Center Exxon Park, 49th-50th Sts. west of Sixth Ave., at 12:30. Free.

ASTRUD GILBERTO AND GROUP—Jazz music. Harry deJur Playhouse, 466 Grand St. (598-0400), at 7. $5

BILL HORVITZ QUARTET—Acoustic and electric guitar jazz. Parra-Guthrie Auditorium of The Latin-American Workshop, 19 W. 21st St. (255-7155), at 9. $3.

JANE JARVIS, with Grady Tate, Joe Beck, Jay Leonhart, Sue Evans. Jazz music. Jazz Gallery, 55 W. 19th St. (924-5026) at 8. $5.

GEORGE STAUFFER, organist. Works of the Leipzig period. St. Paul's Chapel, Columbia U., Broadway and 116th St., at 8. Free.

JOHN LEHMANN-HAUPT, classical guitarist. Bach, Couperin, Handel, Debussy, and Ravel. The Spanish Institute, 684 Park Ave. (691-8620), at 8. Contribution.

JEAN KOPPERUD, clarinetist/**CAMERON GRANT,** pianist. Brahms's Sonata in E-flat, Op. 120, No. 2. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free

ELIZABETH HODES, soprano/**ROBERT KOPELSON,** pianist. Purcell, Tchaikovsky, and Weill. Park Ave. Christian Church, 1010 Park Ave. near 85th St., at 7. Free.

WIDESPREAD JAZZ ORCHESTRA—Citicorp Market at 6. Free.

BILL SAXTON QUINTET—Jazz music. Bryant Park, 40th-42nd Sts. and Fifth-Sixth Aves., at 12:15. Free.

NEW YORK CHORAL SOCIETY SUMMER SING, Robert Bass conductor. Faurés Requiem and Orff's *Carmina Burana.* CAMI Hall, 165 W. 57th St. (873-0096), at 7:30. $4.

BARGEMUSIC RESIDENT MUSICIANS—Mendelssohn's Piano Quartet, opus 1 in c; Arensky's Trio in d. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $6.

Friday, June 17

STEVE LAWRENCE/EYDIE GORME—See 6/14.

MARIA ROSA CALVO-MANZANO, Spanish harpist. Two Padre Antonio Soler sonatas, Spohr's Fantasia, Glinka's Variation on A Theme of Mozart, sonatas by Dussek and Pescetti, and Pierne's *Impromptu Capriccio.* Carnegie Recital Hall at 8. $6.50.

HARMONIC CHOIR AND ORCHESTRA, David Hykes conductor. Contemporary works rooted in traditions of early music in East and West. Cathedral of St. John the Divine, 112th St. and Amsterdam Ave. (222-2138), at 8. $7.

PATRICIA GIANNATTASIO PUYO, pianist. Lincoln Center Library at 4.

HARMONIE ENSEMBLE, Steven Richman conductor. Repertoire for wind ensemble, including Beethoven's Septet, op. 20, as arranged by Drujetsky for Wind Octet and Contrabassoon; Krommer's Octet in F, op. 67; and Milhaud's Symphony #5 for 10 Wind Instruments. Saint Peter's Church, 54th St. and Lexington Ave. (935-2200), at 8. Free.

NOREEN GREY TRIO/CARMEN LUNDY & TRIO—Jazz music. Jazz Gallery, 55 W. 19th St. (924-5026), at 8. $5.

MOHINI MOHAN PATNAIK—Music of North India for bansuri (bamboo flute). Alternative Museum, 17 White St. (966-4444), at 8. $6.

OMNI ENSEMBLE, David Wechsler conductor. Crumb, Ghezzo, Schöenberg, and Elliott Cartet. NYU Loeb Center, 566 LaGuardia Pl, at 7. Donation.

TONY SCOTT, clarinetist. Jazz at Noon, a jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

RALPH DORSEY ENSEMBLE—Jazz. Bryant Park, 40th- 42nd Sts. and Fifth-Sixth Aves. 12:30. Free.

JOHN GUTH, singer, songwriter. Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972), at 9. $3.

TODD CROW, pianist. Mozart, Schubert, and Mussorgsky. Milton Sally Avery Center for the Arts, Bard College Campus, Annandale-on-Hudson, N.Y. (914-758-8253), at 8. $7.

CONNECTICUT EARLY MUSIC FESTIVAL—Bach program including Concerto for Oboe, Violin and Strings; Harpsichord Concerto in d; Cantata 209 *Non sa che sia dolore;* and Brandenburg Concerto No. 5. Harkness Chapel, Connecticut College, New London (203-387-8038), at 8.

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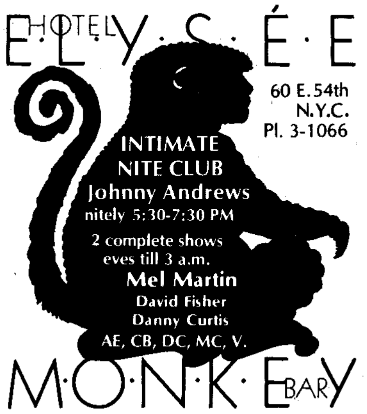

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MUSIC & DANCE

Saturday, June 18

STEVE LAWRENCE/EYDIE GORME—See 6/14.

NAUMBURG ORCHESTRA, Jens Nygaard conductor, Jeffrey Kahane pianist, Marni Nixon soprano. Stravinsky's Pulcinella Suite; Ravel's *Pavane* and *Five Greek Songs;* Beethoven's "Emperor" Piano Concerto Damrosch Park Bandshell, Lincoln Center, at 8. Free.

KATHERINE CRANE, clarinetist. Carnegie Recital Hall at 8:30.

"ALL ABOUT EVE"—Concert of musical images of women in the middle ages. Works by 13th through 15th century composers. Merkin Concert Hall at 9. $8.

LILY FRIEDMAN, pianist. Lincoln Center Library at 2:30.

WILLENE BARTON QUINTET, with special guest Sandra Reaves-Phillips. Jazz Gallery, 55 W. 19th St. (924-5026), at 8. $5.

GERMAINE PINAULT SCHOOL OF MUSIC—Student recital. Carnegie Recital Hall at 5:30.

CLAIRE ALVANOS STUDENTS' RECITAL—Carnegie Recital Hall at 1:45.

HARMONIC CHOIR AND ORCHESTRA—See 6/17.

PEPE CASTILLO/ESTAMPA CRIOLLA—Puerto Rican music. Alternative Museum, 17 White St. (966-4444), at 8. $6.

STEVE TINTWEISS SPACE-LIGHT BAND—Modern jazz featuring arrangements by percussionist Lou Grassi. Forest Park Bandshell, Park Drive, near Woodhaven Blvd. and Myrtle Ave., Queens (894-7231), at 3. Free.

Sunday, June 19

MARILOU DONAHUE, soprano/**JOHN CARTWRIGHT,** pianist. Donaudy, Wagner, Beethoven, Strauss, and Argento. Merkin Concert Hall at 3. $8.

KOREAN YWCA—Children's choir featuring folk songs and sacred music. In Sook Hong director, Young Soon Kook conductor, Suzy Wheng guest artist. Merkin Concert Hall at 8. $8.

GERMAINE PINAULT SCHOOL OF MUSIC—Student recital. Carnegie Recital Hall at 5:30.

MARIANNE BURKE, soprano/**ABRAM MORALES,** tenor. Donizetti, Puccini, Verdi, Rossini. West Side Institutional Synagogue, 120 W. 76th St. (877-7652), at 3. $5-$15.

INEZ BULL, pianist. Carnegie Recital Hall at 8:30.

CARMEN SHEPPARD STUDENTS' RECITAL—Carnegie Recital Hall at 2.

LORRAINE COHEN, trumpeter. Saint Peter's Church, 54th St. and Lexington Ave., at 2. $3.

HARMONIC CHOIR AND ORCHESTRA—See 6/17.

AMINATA MOSEKA QUINTET—Jazz music. Saint Peter's Church, 54th St. and Lexington Ave., at 7. $5.

KARL WILLIAMS, singer/songwriter/guitarist. The Centerfold, 263 W. 86th St. (866-4454), at 7:45. $4.

JAZZ VESPERS—Steve Roane Quartet at 5. Free. Haji Ahkba Quartet at 7. $3. Saint Peter's Church, 54th St. and Lexington Ave. (935-2200).

YIDDISH MUSIC FESTIVAL—Lincoln Center's Damrosch Park, at 2. Free.

MISTER SPATS—June Bisantz vocalist. Jazz at the Dairy, Central Park west of the zoo at 65th St. (397-3156), at 1. Free.

DISCOVERIES—Jazz music. Sabrina Carnesi, Vicki Garner, Trudy Miller, Karen Taborn, and Sheila Jordan, host and special guest. Jazz Gallery, 55 W. 19th St. (924-5026) at 8. $5.

Opera

METROPOLITAN OPERA, in the parks. Free, all beginning at 8:30. 6/14, Central Park's Great Lawn (enter south of the Metropolitan Museum, off Fifth Ave., or from Central Park West): Donizetti's *Lucia di Lammermoor,* Veltri conducting; with Devia, Raffanti, Schexnayder, Plishka. 6/15, New York Botanical Garden, Bronx: Puccini's *La Bohème,* Kohn conducting; with Zylis-Gara, Craig, Ciannella, Stilwell, Sereni, Robbins, Bertolino. 6/17, Co-Op City, Bronx: *Lucia di Lammermoor,* Veltri conducting; with Negri, Alexander, Arnold, Berberian. 6/18, Cunningham Park, Queens: La Bohème; same as 6/15. Respective rain dates: 6/16, 16, 19, 19.

COSI FAN TUTTE, by Mozart, in Italian. Opera Production Group, Paul West director. Harry deJur Playhouse, 466 Grand St. (598-0400), 7/13 at 7. $5.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed., Thurs. $7-$12; Fri.-Sun. $7-$12.50. Thru 6/19· Friml's *Rose Marie.*

Dance

American Ballet Theatre
At the Metropolitan Opera House

THRU JULY 16—$8-$40. 6/13 at 8: *Symphonie Concertante, Estuary, Billy the Kid.* 6/14 at 8: 6/15 at 2 and 8, 6/16 at 8: *Don Quixote (Kitri's Wedding).* 6/17 at 8: *Estuary, Pillar of Fire, Theme and Variations.* 6/18 at 2: *Apollo, Estuary, Theme and Variations.* 6/18 at 8: *Symphony Concertante, Pillar of Fire, Billy the Kid.*

LES BALLETS TROCKADERO DE MONTE CARLO
At City Center

JUNE 15 **THRU JULY 3**—$10-$25. Evening performances at 8, except opening night at 7; Sat. mat. at 2, Sun. at 3. 5/15, 17, 19 (at 3), 23, 25 (at 2), 7/2, 7/3 (at 3): *Les Sylphides, Spring Waters, I Wanted to Dance With You at the Cafe of Experience, The Dying Swan, Pharoah's Daughter.* 6/16, 18 (at 2 and 8), 21, 22, 25, 28, 30, 7/1, 2 (at 2): *Swan Lake* (Act II), *The Marche Slave, The Dying Swan, Pillar of Virture, Le Corsaire, Go For Barocco.* 7/24, 29: *Giselle* (Act II), *Le Corsaire, Quintessential Prairie, The Dying Swan, Go For Barrocco.*

New York City Ballet
At the State Theater

$3-$30.—6/14 at 8: *Donizetti Variations, Duo Concertant, Other Dances, Glass Pieces.* 6/15 at 8: *Donizetti Variations, Orpheus, Serenade.* 6/15 at 8, *Orpheus, I'm Old Fashioned (The Astaire Variations)* (premiere), *Concerto for Two Solo Pianos.* 6/17 at 8: *Delibes Divertissement, Davidsbundlertanze, Gershwin Concerto.* 6/18 at 2: *Gershwin Concerto, Monumentum/Movements, Tschaikovsky Piano Concerto.* 6/18 at 8: *Symphony in Three Movements, Serenade, I'm Old Fashioned (The Astaire Variations).* 6/19 at 1: *Scotch Symphony, Orpheus, Tschaikovsky Piano Concerto.* 6/19 at 7: *Donizetti Variations, Symphony in Three Movements, The Concert.*

Other

SUSAN ALEXANDER, a solo repertory program. Cunningham Dance Studio, 55 Bethune St. (924-0077). 6/17-19 at 9. $5.

CATCHAIR CHOREOGRAPHERS, premieres by company members. Vital Arts Center, 78 Fifth Ave. (535-1427). 6/17, 18 at 8, 6/19 at 3. $6.

LA ROCQUE BEY'S DANCERS AND DRUMMERS, American, African, and Caribbean revue, *Black, Culture, and Beautiful '83.* Symphony Space. 6/19 at 6. $10.

DANSPACE PROJECT, Contact Collaborations presents *Contact at 10th & 2nd,* improvisations and choreography. St. Mark's Church, Second Ave. and 10th St. (674-8112). 6/19 at 3. $4.

HOLLY FAIRBANK & DANCERS, *Horizon Line,* with music by Scott Lehrer. Bessie Schöenberg Theater, 219 W. 19th St. (924-0077). 6/14, 21, and 28 at 8. $6.

JAN GERO AND PAULA CLARE, *Stark Impressions, Continuum,* and others. Third St. Music Auditorium, 233 E. 11th St. (741-7263). 6/17, 18 at 8. $5.

EUGENE JAMES DANCE COMPANY—*Check It Out,* a chorodrama in honor of Valerie Bettis. Third Floor Studio, 440 W. 42nd St. (564-1026). 6/18, 19 at 8. $5.

GLENN LUND DANCE, *Nuclear Family,* a premiere. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 6/16-19 at 8. $15 the first night, thereafter $6.

KATHRYN POSIN DANCE COMPANY, premiere of *After Light,* with music by Richard Peaslee. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 6/13 and 20 at 8. $6.

RIVERSIDE DANCE FESTIVAL, 6/15-18 at 8, 6/18 and 19 at 2, $6. Ruth St. Denis Concert Dancers 6/19 at 8 (to close the Festival season), Special Evening of Ballet II, with soloists William Starrett, Siv Kan Chiang, Mel Tomlinson, Melinda Jackson, John Renvall, Elaine Kudo, Ruth Mayer, Gregory Huffman, Jolinda Menendez, and Victor Barbee. $15 for reserved seating (includes reception). Riverside Church, the Drive and 120th St. (864-2929).

PEARL LANG DANCE COMPANY, two premieres, both built upon *Tehillim* (psalms). Public/Newman Theater, 425 Lafayette St. (598-7105). 6/16-18 at 8. 6/19 at 3. $10, $12.

ROD RODGERS DANCE COMPANY, complete showing of major new works. Symphony Space, 95th St. and Broadway (924-7560). 6/17 and 18 at 8 $6-$12.

OTHER EVENTS

Happenings

FATHERHOOD FORUM—A day-and-a-half forum will focus on many contemporary aspects of fatherhood, including fatherhood and feminism, fathers and family therapy, single fathers, gay fathers, teen fathers, step fathers, and much more. The forum will include exhibits, films, and workshops. The events kicks-off 7:30 6/17, with a talk by Dr. Thomas Cottle on "The Inner World of Fathers." Sessions continue all day 6/18. Saturday sessions are $20; box lunches $5. Enrollment is limited, so call in advance (663-7200, ext. 246)

IF HE'S FATHER AWAY... call Dad—for free. Johnnie Walker Scotch has installed special phone booths in Grand Central and Penn Station Terminals at which you can call your father anywhere in the Continental United States for two minutes

BLOOMSDAY ON BROADWAY—Seventeen hours of live readings from James Joyce's *Ulysses* will be held at Symphony Space, 8 a.m. 6/16 to 1 a.m. 6/17. Readers will include Anne Meara, Michael Moriarty, Fritz Weaver, Barnard Hughes, Maria Tucci, and Malach McCourt. Listeners will also be treated to excerpts from the Irish Radio production of the 1982 James Joyce Centennial Celebration in Dublin. The event is free, and if you can't visit Symphony Space, the entire production will be broadcast over WBAI radio .. And **Shakespeare in Brooklyn.** Shakespeare Day at the Brooklyn Botanic Garden, 1000 Washington Avenue, (622-4433), begins 10:15 on 6/19 in the Shakespeare Garden. Learn the names of plants mentioned in Shakespeare's works ($5 per family includes a plant). At 10:30 there will be a treasure hunt for kids and at 11:30 theater games based on Shakespeare's plays. "The Power in Herbs," a symposium, will explore many modern and traditional uses of herbs ($15, $6 for herb luncheon; registration required). The Kings Men will perform scenes from "Romeo and Juliet," "Taming of the Shrew," "Henry V," and "Midsummer Night's Dream," 2-4 at the Alfred T. White Memorial. In case of rain, all events will take place, as scheduled, indoors.

BLOCK FAIRS—The flavor and feeling of the Caribbean Islands will be evoked at the W. 79th Street block party, 6/19. Costumes, dance contests, prizes, music, auctions, food, and crafts will line 79th St., between Amsterdam and Columbus Aves. 11-6... Greenwich Ave., from Sixth to Eighth Ave. will host the wares of local merchants, plus some guest exhibitors, for a total of some 200 displays, 6/19, (raindate 6/27), 11-7... A Salute to the Equity Library Theater is the theme for this year's W. 102-103rd Sts. Block Association's Block Fair, 6/18 (raindate 6/19 and 6/25), 11-7.Music, crafts, food, and all the usual goodies will be available

MERMAIDS ON PARADE—Years ago, Coney Island parades were a tradition. That tradition will return after a 25-year hiatus with a Mermaid Parade, 6/18. Participants are invited to dress the part, and awards will be given to the best mermaid costume, the best King Neptune costume, the best homemade float, the best marching group, and the best special attraction. Contestants must register 9-11 at Steeplechase Park, at the base of Brooklyn's Eiffel Tower, Surf Ave. at W. 17th St. (226-1677).

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

Tours

QUEENS BIKE TRIP, Friends of the Parks Venture to "The Lemon King of Corona." Meet at 59th St. and First Ave. 6/19 at 1. (861-9696) $1.

JEWISH WILLIAMSBURG, with the 92nd St. "Y" (427-6000). Visit the home of the Satmars on 6/19. $6.50... Also, from 2-6 a.m. take a moonlit ferry ride, walk around old New York, and have breakfast. $8. Register ahead for both tours

HISTORIC NEW YORK, "Where It All Began," with New York Walk-About (582-8083). 6/18 at 2, meet at Broadway and Wall, in front of Trinity Church. $4.

GREENWICH VILLAGE, "New York's First Summer Colony," with Museum of the City of New York (534-1672). 6/19 at 1:30, meet at Gay and Christopher Sts. $5

SPRING IN SOHO—Art galleries, boutiques, cast-iron architecture, more, with Tour de Force (595-0267); must reserve. $12.50. 6/18 at 10:30 a.m.

MUNICIPAL ART SOCIETY TOURS—(935-3960). See housing developments featured in "At Home In the City" exhibit, by bus. 6/18 at 9. Reserve ahead. $15.

LOWER EAST SIDE, with Small Journeys (533-6342). 6/16 at 2, meet on SW corner Canal St and the Bowery. $5.

FLUSHING INTERNATIONAL POTPOURRI—Explore and eat in this multi-ethnic Queens neighborhood. 6/18 at 12:30 p.m., call ahead to register (445-0020). $8

SEVENTH REGIMENT ARMORY, 67th and Park Ave. Tour Sundays and Tuesdays at 2 Call ahead to confirm (288-0200). Free

TOURS AND WORKSHOPS WITH THE URBAN PARK RANGERS—All are free. In the Bronx (548-7880): 6/19 at 1:30: Van Cortlandt lakes and ponds. Meet at Visitors Center, 243rd and Broadway. Register ahead. In Brooklyn (856-4210): 6/19 at 1, learn the uses and the lore of spring's edible plants. Meet at Grand Army Plaza under the arch... In Manhattan (397-3091): Every Sat. and Sun. at 11, parents and kids can tour the Central Park Children's Zoo; and at 2 p.m. on both days, tour the southern end. Meet at the Victorian kiosk near the southern entrance to the zoo. 6/16 at 6: explore the history and design of Central Park by horse. Intermediate riders call Claremont Stables (724-5101) to reserve a horse. 6/19 at 2: go back in time with the help of "Time and Again" by Jack Finney. Meet at the Dakota, 72nd St. and C.P.W. In Queens (699-6722): 6/19 at 1: the role of the family in nature. Meet at the Environmental Mobile Unit in Astoria Park, 19th St. and Hoyt Ave. N. On Staten Island (442-1304): 6/19 at 9p.m: observe the summer constellations through a telescope. Meet at the Silver Lake Tennis House, 1 block south of Forest Ave.

BRYANT PARK—Once Around the Park, a weekly tour covering history and art of this landmark park, behind the Library. Each Thurs., 12:30-1:30; meet at flower market, SE corner of 42nd St. and Sixth Ave. Free.

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes. (204-1112) Meantime: 6/17 at 6: tour of the past and present Roosevelt Island, meet on the island side of the tramway.

WILD-FOOD WALKS, with "Wildman" Steven A. Brill. Find foods growing all over city parks, trees, etc., and take home what you find. 6/18, Prospect Park, Brooklyn. 6/19 Forest Park, Queens. (291-6825 for meeting places.) $15.

NATURE WALKS—At Wave Hill, Independence Ave. and 252nd St. (549-2055), the Bronx: Greenhouse and gardens, each Sun. at 2:15; 6/18 at 2:15, learn about vines on a walk with Susan Antenen. free... New York Botanical Garden. (220-8700): 6/18 at 10:30, conservatory area with Gary Lincolt, meet in lobby of Watson Bldg. $1.50... Old Westbury Gardens, Westbury, L.I. (516-333-0048). 6/15 at 7:30, lecture tour on testing new varieties of garden roses. $3.

WILD-PLANT WALKS, with Madeline Greenberg. Learn to identify sassafras, pokeweed, fiddlehead ferns, coltsfoot, and more. Every Sat. $15. (674-8742 for times and locations.)

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of authentic hikes. 6/18 at 10:30: Jamaica Bay Wildlife Refuge, meet outside the Broad Channel subway station in Queens. (587-9691) $1.

Sports

BASEBALL—N.Y. Mets: Shea Stadium, Flushing (507-8499), $3-$8. 6/13, 6/14, 6/15 at 7:35 vs. Chicago. **Yankees:** Yankee Stadium, Bronx (293-4300), $1.50-$9. Away through 6/16. 6/17, 6/18 at 8; 6/19 at 2, vs. Milwaukee

SOCCER—Cosmos, at Giants Stadium, Meadowlands, E. Rutherford, N.J. (212-265-8600). $7, $12. 6/19 at 2:30, vs. Toronto; 6/22 at 9, vs. Chicago

RACING—The thoroughbreds are at Belmont Park, Elmont, L.I., (641-4700). Daily ex. Tues. Post time 1, Sun. 1:05. $2... The trotters are at Yonkers Raceway, Westchester (914-968-4200), thru June 16. Daily ex Sun., post time at 8; $2.25, $3.25

Children

ACADAMY ARTS THEATRE COMPANY, 931 First Ave. (at 51st St.) will perform a musical version of "Snow White and the Seven Dwarfs." 6/18, 25 at 2. Call 486-1431 for reservations $3.

THE ACROBRATS CLOWNS, Theatre Guinevere, 15 W. 28th St. (679-9071). 6/18 at 11. $6.

OFF CENTER THEATRE, at McBurney "Y", 23rd St. and 7th Ave. (929-8299). 6/13, 14, 15, 20 at 10:30: an updated version of Little Red Riding Hood; and at 1: "Frankenstein." O.C.T. will also perform in Harlem's Mt. Morris Park on Fridays at 10:30. $2.50.

CENTRAL PARK LEARNING CENTER—Exhibits on weather, geology, etc. Belvedere Castle, 79th St south of the Great Lawn. Open 11-5 Sat. and Sun. (360-3476). 6/18 at 11: Build your own castle of clay with potter Carol Octeau. Reserve ahead. 5/19 at 2: Listen and dance to Puerto Rican music. Both events, free.

DO IT YOURSELF PUPPET THEATER—Make puppets, produce shows with professional help. West Side Repertory Theater, 252 W. 81st St. (666-3521) Sat. thru July 2, at 3. $3.

BIG APPLE CIRCUS—Snug Harbor, S.I.: 6/18, 19 at 1 and 4; 6/20, 21, 22 at 11 and 8. Adults $6.50, $7.50; children $4.50, $6.50 (860-7320).

13TH STREET REPERTORY COMPANY—"The Empire Laughs Back," Sat. and Sun. at 1 "The Snow White Show," a musical, Sat and Sun. at 3. 50 W. 13th St. (675-6677). $3.

AMAZING RAINBOWS—Performers are the young people of Children's Improv. Co., at 203 E. 88th St. (860-8679). Sat. at 3:30. $3, adults $3.50.

THE LITTLE PEOPLE'S THEATER COMPANY—Courtyard Playhouse, 39 Grove St. "The Three Little Pigs," Sat. and Sun. at 1:30. "Sleeping Beauty," Sat. and Sun. at 3; thru June. Reservations are a must (765-9540). $3.50.

CAPTAIN BOOGIE AND THE KIDS FROM MARS, a rock musical; Sat. and Sun. at 3:30. Truck and Warehouse Theater, 79 E. 4th St. (254-5060) $3: adults $4.50.

MAGIC TOWNE HOUSE, 1026 Third Ave, 60th-61st (752-1165). Shows feature magic, comedy, live birds, and participation. Sat. and Sun. at 1, 2:30, and 4. $4 (reservations required: all adults must be with a child).

I NEVER SAW ANOTHER BUTTERFLY, a multimedia play about a concentration camp, by The Children's Acting Co. 6/19 at 7:30; 6/14, 21 at 7; 6/18 at 4, at the Quaigh Theatre, 108 W. 43rd St. (860-3337). $3.; adults $5.

PUBLIC LIBRARY PROGRAMS—All free, but only a sampling; call local branches for more... Yorkville branch, 222 E. 79th St. Picture-book hours: Wed. at 4, pre-schoolers; Tues. at 4, ages 5-7... Hudson Park branch, 10 Seventh Ave. So.: 6/14 at 10:30 and 4, three short films.

G.A.M.E.—Manhattan Laboratory Museum. 314 W. 54th St. (765-5904). Wed., Thurs, Fri., Sun., 1-5; Sat. 11-5. Weekend and holiday events $2; adults $3. Weekdays, $1, $2. Special exhibit: "The Mystery of Time," clocks, watches, do-it-yourself areas, much more... 6/18 at 1: learn how to make an hour glass; and at 3: learn how to construct a water clock; at 3:30: "Time Has Made a Change," a concert about *growing up; and at 2: short films.*

METROPOLITAN MUSEUM OF ART, Fifth Ave at 82nd St. (879-5500). Pay-what- you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun at 3 and 4. 6/18 at 1:30, 2:30: Czechslovakian fairy tales songs and puppets

STATEN ISLAND CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Tues.-Fri. noon to 5. 50 cents, adults $1. Special exhibit: "Soundtracks" show on sound and music. 6/18 at 1:30: Amie Araaya Puppets. 6/19 at 1:30: Short films on the theme of the voice as an instrument.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Daily except Tues.; weekdays 1-5; Sat., Sun. and school holidays, 10-5. Free. Workshops, library, learning exhibits; daily activities. Visit the Greenhouse, where a springtime display of flowers and plants is featured. Special exhibit: "Discover Dolls: Reflections of Ourselves"; 300 international favorites. 6/16 at 3, 6/18 at 11: slides on things to do at the beach

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RADIO HIGHLIGHTS

Wed., June 15

2:06/WQXR-AM/FM—Weber: Sym #1 in C.

3:00/WNCN—Messiaen: Qt for the End of Time: Abyss of the Birds (Tashi).

WNYC—Hindemith conducts **Hindemith.**

4:00/WNCN—Franck: Violin & Piano Sonata in A (Heifetz/Rubinstein).

5:00/WNCN—Stanley: Cto Grosso in B-Flat, Op. 2, #6 (Hurwitz).

5:06/WQXR-AM/FM—Bach: Bist du bei mir.

6:00/WNCN—Scarlatti: Sonatas for Harpsichord (Kipnis).

6:30/WNYC—Rachmaninoff: Piano Cto #2 in c (Cziffa/Cziffa, Jr.).

7:00/WNCN—Luening: Qt #2 (Sinnhoffer Qt).

7:06/WQXR-AM/FM—Loeillet: Flute Cto in D

8:00/WNYC—Franck: Violin Sonata in A (Juilliard String Qt).

8:06/WQXR—Elgar: Cello Cto in e.

9:00/WNCN—Dvorák: Piano Qnt in A, Op. 81 (Curzon, Vienna Phil. String Qt).

10:00/WNCN—Mozart: Sym #41 in C "Jupiter" (Haitink).

WNYC—Beethoven: Sym #4 in B-Flat, Op. 60.

11:00/WNCN—Boccherini: Qnt in f, Op. 42, #1 (Marlboro Ensemble).

Thurs., June 16

2:06/WQXR-AM/FM—Verdi: Ballet Music from Macbeth.

3:00/WNCN—Beethoven: Bagatelles, Op. 126 (Gould).

4:00/WNCN—Tchaikovsky: Suite #3 in G, Op. 55 (Dorati).

5:00/WNCN—Schubert: Piano Sonata in A, Op. posth. (Brendel).

5:06/WQXR-AM/FM—Dohnanyi: Presto ma non tanto from Ruralia Hungarica, Op. 32.

6:00/WNCN—Brahms: Viola & Piano Sonata in f, Op. 120, #1 (Primrose, Firkusny).

6:30/WNYC—Diamond: Qnt in b for Flute, String Trio, & Piano (Gilbert, others).

7:00/WNCN—Bizet: Sym in C (Rudolf).

7:06/WQXR-AM/FM—Wieniawski: Polonaise Brilliante in A, Op. 21.

8:00/WNCN—Platti: Oboe Cto in G (Haynes/Brüggen).

WNYC—Crumb: Voice of the Whale (Chamber Music Society of Lincoln Center).

8:06/WQXR-AM/FM—Haydn: Sym #64 in A.

10:00/WNCN—C.P.E. Bach: Sym in A (Pinnock).

WNYC—Berg: 5 Orchestral Songs (Price/Abbado).

11:00/WNCN—Schubert: Qt #14 in d "Death and the Maiden" Melos String Qt).

Fri., June 17

2:06/WQXR-AM/FM—Mendelssohn: Violin Cto in e.

3:00/WNCN—Mozart: Sonata for 2 Pianos in D (Eschenbach, Frantz).

WNYC—Stravinsky conducts **Stravinsky.**

4:00/WNCN—Weber: Piano Sonata #1 in C Op. 24 (Webster).

5:00/WNCN—Vivaldi: Violin Cto in c, Op 51 #3 "Il Sospetto" (Glenn/Schaenen).

5:06/WQXR-AM/FM—Chopin (arr. Liszt): Le Printemps from Polish Songs.

6:00/WNCN—Handel: Harpsichord Suite #1 in A (Tilney).

6:30/WNYC—Segovia: The Instrument.

7:00/WNCN—Stravinsky: Capriccio for Piano & Orch (Entremont/Craft).

7:06/WQXR-AM/FM—Rossini: A Short Excursion Train.

7:30/WNYC—New York Composers: Count Basie Plays Songs of the 30s.

8:00/WNCN—Corelli: Cto Grosso in g, Op. 6, #8 "Christmas" (I Musici).

9:06/WQXR-AM/FM—Mozart: Flute Cto #1 in G (Rampal).

10:00/WNCN—Bach: Brandenburg Cto #1 in F (Aston Magna).

WNYC—Copland: In the Beginning.

11:00/WNCN—Fauré: Sonata for Cello & Piano in d, Op. 109 (Tortelier, Hubeau).

Sat., June 18

10:06 a.m./WQXR-AM/FM—Rodrigo: Concert-Serenade for Harp & Orch.

11:00 a.m./WNYC—Bartok: Cantata Profana (Hollreiser).

12:00/WNCN—Glazounov: Poème Lyrique, Op. 12 (Rozhdestvensky).

1:00/WNYC—Elgar: Sym #1 in A (Barenboim).

2:00/WNYC—Ravel: Piano Cto in G (Henriot-Schweitzer/Munch).

2:06/WQXR-AM/FM—Puccini: Madama Butterfly (Ciannella, Bruscantini, Zilio/Gomez-Martinez).

3:00/WNCN—Barber: Medea Suite, Op 23 (Hanson).

4:00/WNCN—Bach (arr. Segovia): Partita for Violin Solo #2 in d (Söllscher)

5:00/WNCN—Schubert: Sym #5 in B-Flat (Marriner).

5:06/WQXR-AM/FM—Handel: See the Conquering Hero Comes from Judas Maccabaeus.

6:30/WQXR-AM/FM—Cramer: Piano Etude #53

8:00/WNCN—Schütz: Small Sacred Concerti (Ehmann).

WNYC—Brahms: Piano Cto #2 in B-Flat, Op. 83 (Ashkenazy/Groves).

9:00/WKCR—Opera Topics: Paris International Vocal Competition.

WNCN—Debussy. Pelléas et Méllisande (Soderstrom, Minton, Shirley, McIntyre, Ward/Boulez).

9:06/WQXR-AM/FM—Stravinsky: The Rite of Spring (Frühbeck de Burgos).

11:00/WNYC—New Sounds: Philip Glass's "The Photographer."

Sun., June 19

10:06 a.m./WQXR-AM/FM—Sibelius: Sym #3 in C, Op. 52.

11:00 a.m./WNYC—Seixas: Organ Toccata (Stevens).

12:00/WNCN—Prokofiev: Flute & Piano Sonata in D, Op. 94 (Rampal, Veyron-Lacroix).

WNYC—Shostakovich: Qt in c, Op. 110 (Orford String Qt).

1:00/WNCN—Telemann: Suite for Flute & Strings in a (Peck/Slatkin).

3:00/WNCN—Liszt: From the Cradle to the Grave (Solti).

3:06/WQXR-AM/FM—Copland: Clarinet Cto (Drucker/Mehta).

4:00/WNCN—Haydn: Oboe Cto in C (Holliger/Zinman).

5:00/WNCN—Lachner. Nonet for String Qt & Winds in f (Danzi Qnt).

6:00/WNCN—Mayr: Piano Cto #1 in C (Littauer/Springer).

7:00/WNCN—Mahler: Das Lied von der Erde (Dickie, Fischer-Dieskau/Kletzki).

8:00/WNYC—Piston: Sym #6 (Slatkin)

8:06/WQXR-AM/FM—Puccini: La Bohème (Tebaldi, Bergonzi, Bastianini, Siepi/Serafin).

10:00/WNCN—d'Indy: Trio in B-Flat, Op. 29 (Munger, Olefsky, Race).

11:00/WNYC—Contemporary Space Music With Very Old and Very New Instruments.

Mon., June 20

2:06/WQXR-AM/FM—Schuman: New England Triptych.

3:00/WNCN—Bridge: Piano Qnt (Music Group of London)

4:00/WNCN—Sviridov: Music for Chamber Orch (Barshai).

5:00/WNCN—Bach: Violin Cto in a (Francescatti/Baumgartner).

5:06/WQXR-AM/FM—Grieg: Norwegian Dance #1 from Norwegian Dances.

6:00/WNCN—Prokofiev: Piano Cto #3 in C, Op. 26 (Gilels/Kondrashin).

7:00/WNCN—Offenbach: Opera Arias (Crespin).

WNYC—Ginastera: Piano Cto (Martins/Leinsdorf).

7:06/WQXR-AM/FM—Debussy: Prelude to the Afternoon of a Faun

8:00/WNCN—Lasso: Works for the Court of Duke Alfred of Bavaria (Cohen).

9:00/WNCN—Schoenberg: Verklärte Nacht, Op. 4 (Laredo, Yajima, Rhodes, Tree, Robinson, Krosnick).

9:06/WQXR-AM/FM—Britten: Les Illuminations (Masur).

10:00/WNYC—Gabrieli: Motets (Corboz).

11:00/WNCN—Verdi: Qt in e (Saulesco Qt).

WNYC—Debussy: La Danse de Puck (Arrau).

Tues., June 21

2:06/WQXR-AM/FM—Vaughan Williams: Sym #4 in f

3:00/WNCN—Paganini: Guitar Qt #13 in F (Quartetto Paganini).

4:00/WNCN—Tchaikovsky: Nutcracker Suite, Op. 71a (Slatkin).

5:00/WNCN—Nielsen: Sym #1 in g, Op. 7 (Schmidt).

5:06/WQXR-AM/FM—Stucken: Rigaudon for Orch, Op. 25.

6:00/WNCN—Brahms: Violin & Cello Cto in a, Op. 102 (Perlman, Rostropovich/Haitink).

6:30/WNYC—Milhaud: Concertino b'ete (Milhaud).

7:06/WQXR-AM/FM—Sibelius: Serenade #2 from Two Serenades.

8:00/WNCN—Mozart: Piano Sonata #18 in F (Bilson).

WNYC—Bach: Suite #2 in b (Schwarz).

8:06/WQXR-AM/FM—Prokofiev: Cello Cto in e, Op. 58.

9:00/WNCN—Purcell: Dioclesian: Masque (Deller).

10:00/WNYC—Mussorgsky: Lullaby (Luxon, Willison).

11:00/WNCN—Ravel: Violin & Cello Sonata (Cohen, Eddy).

WNYC—Schubert: Valses nobles (Hautzig).

Unless otherwise indicated, all times are p.m. and all stations are **FM**

TELEVISION

Daytime, June 15-17 and 20-21

❷ **WCBS** 212-975-4321
❹ **WNBC** 212-664-4444
❺ **WNEW** 212-535-1000
❼ **WABC** 212-887-7777
❾ **WOR** 212-764-7000
⓫ **WPIX** 212-949-1100
⓭ **WNET** 212-560-2000
㉑ **WLIW** 516-454-8866
㉛ **WNYC** 212-566-3112
🅗 **HOME BOX OFFICE** 212-484-1100
🅢 **SHOWTIME** 212-880-6600
🅝 **UPTOWN** 212-942-7200
🅦 **WOMETCO (WHT).** 800-631-7800

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Review
❼ News
❾ Joe Franklin
⓫ Twenty-Minute Workout
🅗 Thu/**Movie:** The Amazing Captain Nemo
Mon/Lost in Death Valley

6:30
❷ News
❹ Early Today
❺ Groovie Goolies
⓫ Tom & Jerry & Friends
🅗 Wed/Lost in Death Valley
Fri/Lonely Dorymen
Tue/ **Movie:** Jimmy the Kid
🅢 Wed/**Movie:** The Great Adventure
Fri/Mariposa (cc)

7:00
❷ Morning News
❹ Today
❺ Spiderman
❼ Good Morning America
❾ Jimmy Swaggart
⓫ Tom and Jerry
🅗 Mon/**Movie:** Poltergeist
🅢 Thu/**Movie:** Runaway Island
Tue/Mariposa (cc)

7:30
❺ Popeye
❾ Jim Bakker
⓫ Pink Panther
🅗 Wed/Fraggle Rock
Fri/**Movie:** Bugs Bunny's 1001 Rabbit Tales
🅢 Fri/**Movie:** Raggedy Man
Mon/**Movie:** Runaway Island

8:00
❺ Bugs & Porky
⓫ Superfriends
🅗 Wed/**Movie:** Poltergeist
Thu/**Movie:** If You Could See What I Hear
Tue/**Movie:** Author! Author!
🅢 Wed/**Movie:** Barbary Coast
Tue/**Movie:** Deathtrap

8:30
❺ Flintstones
❾ Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.J. Report
⓫ Tom & Jerry

9:00
❷ Tic Tac Dough
❹ Donahue
❺ I Love Lucy
❼ Morning Show
❾ Straight Talk
⓫ Great Space Coaster
🅗 Fri/Red Skelton's Funny Faces
Mon/Elton John
🅢 Thu/Dottie West

9:30
❷ Jokers Wild
❺ My Three Sons
⓫ Mon-Thu/Flipper
Fri/Insight
🅢 Wed,Fri,Mon/ Aerobicise

10:00
❷ $25,000 Pyramid
❹ Facts of Life
❺ Welcome Back Kotter
❾ Romper Room
⓫ Civic Programming
🅗 Wed,Mon/**Movie:** Deathtrap
Thu/**Movie:** Jimmy the Kid
Fri/**Movie:** Caveman
Tue/**Movie:** Oh, God!
🅢 Wed,Tue/**Movie:** The Catered Affair
Thu/**Movie:** The Magnificent Yankee
Fri/**Movie:** The Barretts of Wimpole Street
Mon/**Movie:** Two Weeks with Love
🅦 Wed/**Movie:** Dead End
Thu/**Movie:** Duet for Four
Fri/**Movie:** Author! Author!
Mon/**Movie:** Dark Angel
Tue/**Movie:** My Dinner With Andre

10:30
❷ Child's Play
❹ Sale of the Century
❺ All in the Family
❼ Card Sharks

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ Tom Cottle
❼ Love Boat
❾ News
⓫ Candid Camera

11:30
❹ Dream House
❺ Midday
❾ You Asked For It
⓫ Odd Couple
🅗 Thu/Elton John
Fri/**Movie:** Safari 3000

12 **NOON**
❷ Wed-Mon/Tattletales
Tue/World of People
❹ Battlestars
❼ Family Feud
❾ News
⓫ Rhoda
🅗 Wed/**Movie:** Raggedy Man
Mon/Vanished: Missing Children
Tue/**Movie:** Jimmy the Kid
🅢 Wed/**Movie:** Deathtrap
Thu/**Movie:** Cloud Dancer
Fri/**Movie:** Tragedy of a Ridiculous Man
Mon/**Movie:** Author! Author!
Tue/Paper Chase—The Second Year
🅦 Public Affairs

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❼ Ryan's Hope
⓫ News
🅗 Thu/**Movie:** Author! Author!
🅦 Vegetable Soup

1:00
❹ Days of Our Lives
❺ Hour Magazine
❼ All My Children
❾ Wed/**Movie:** Flesh and Fantasy (1943). Charles Boyer, Barbara Stanwyck.
Thu/**Movie:** The Shrike (1955). Jose Ferrer, June Allyson.
Fri/**Movie:** The Egg and I (1947). Fred MacMurray, Claudette Colbert.
Mon/**Movie:** Green Grass of Wyoming (1948). Peggy Cummins, Charles Coburn.
Tue/**Movie:** Experiment Perilous (1944). Hedy Lamarr, George Brent.
⓫ 700 Club
🅗 Fri/**Movie:** Popeye
Mon/**Movie:** Caveman
🅢 Tue/**Movie:** Beloved Enemy
🅦 Wed/**Movie:** The Woman Next Door
Thu/**Movie:** The Deep
Fri/**Movie:** Star Wars
Mon/**Movie:** I'm Dancing As Fast As I Can
Tue/**Movie:** Master of Disaster

1:30
❷ As the World Turns
🅗 Tue/Hepburn & Tracy

2:00
❹ Another World
❺ Make Room For Daddy
❼ One Life to Live
⓫ Mon-Thu/Magic Garden
Fri/Big Blue Marble
🅗 Wed/Video Jukebox
🅢 Wed,Fri,Mon/ Aerobicise
Thu/**Movie:** Rollercoaster

2:30
❷ Capitol
❺ Popeye
⓫ Krofft Superstars
🅗 Wed/**Movie:** Poltergeist
Thu/**Movie:** If You Could See What I Hear
Mon/Video Jukebox
Tue/**Movie:** Author! Author!
🅢 Wed/**Movie:** Barbary Coast
Fri/Perfectly Frank
Mon/**Movie:** The Magnificent Yankee

3:00
❷ Guiding Light
❹ Fantasy
❺ Hanna Barbara
❼ General Hospital
❾ Ironside
⓫ Tom and Jerry
🅗 Fri/**Movie:** Bugs Bunny's 1001 Rabbit Tales
Mon/**Movie:** Poltergeist
🅢 Tue/**Movie:** Deathtrap
🅦 Wed/**Movie:** Hurricane
Mon/**Movie:** Barbary Coast
Tue/Jane Fonda's Celebrity Fashion

3:15
🅦 Fri/**Movie:** Saturday The 14th

3:30
❺ Bugs & Porky
⓫ Scooby Doo
🅦 Thu/Best of Floyd

4:00
❷ Wed-Mon/Barnaby Jones
Tue/Tattletales
❹ Mary Tyler Moore
❺ Little Rascals
❼ Edge of Night
❾ Wed/**Movie:** American Guerrilla in the Philippines (1950). Tom Ewell, Tyrone Power.
Thu/**Movie:** The Jealousy Factor (1971). Richard Anderson, Burt Reynolds.
Fri/**Movie:** Kings Go Forth (1958). Frank Sinatra, Tony Curtis.
Mon/**Movie:** Mission Stardust (1963). Essy Persson, Lang Jeffries.
Tue/**Movie:** Voyage to the Bottom of the Sea (1961). Joan Fontaine, Walter Pidgeon.
⓫ Pink Panther
⓭ Sesame Street (cc)
🅢 Thu,Mon/**Movie:** Runaway Island
Fri/Hollywood

4:30
❷ Tue/CBS Afternoon Playhouse
❹ More Real People
❺ Gilligan's Island
❼ People's Court
⓫ Mork and Mindy
🅗 Wed/Fraggle Rock
Thu/**Movie:** The Amazing Captain Nemo
Fri/Lonely Dorymen
Tue/Peter and the Wolf
🅢 Wed/**Movie:** The Great Adventure
Fri/Mariposa (cc)
🅦 Thu/**Movie:** My Dinner With Andre
Mon/**Movie:** Dead End
Tue/**Movie:** Lies My Father Told Me

4:45
🅦 Fri/**Movie:** Days of Heaven

5:00
❷ ❹ ❼ News
❺ 6 Million Dollar Man
⓫ Little House on the Prairie
⓭ Mister Rodgers
🅗 Wed/Lost in Death Valley
Mon,Tue/**Tennis:** Wimbledon '83
🅢 Tue/Mariposa (cc)
🅦 Wed/**Movie:** Barbary Coast

5:30
⓭ Electric Company
🅗 Fri/Fraggle Rock
🅢 Fri/Meeting Halfway

Evening, June 15-17 and 20-21

Wed., June 15

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ S.W.A.T.
⓫ Barney Miller
⓭ Studio See
㉑ Latenight
㉛ Brooklyn College Presents
🅗 🅢 **Movie:** Deathtrap

6:30
❺ Man About the House
⓫ Alice
⓭ N.J. Nightly News
㉛ City Comment
🅦 News

6:45
㉛ News from City Hall

7:00
❷ ❹ ❼ ⓫ News
❺ M*A*S*H
❾ Vegas
⓭ Nightly Business Report
㉛ Righteous Apples
㉑ Over Easy
🅦 **Movie:** An American Werewolf in London

7:30
❷ Muppets
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ **Baseball:** Yankees vs. Cleveland Indians
⓭ MacNeil/Lehrer
㉑ Woodwright's Shop
㉛ Say Brother

8:00
❷ Small & Frye
❹ Real People
❺ PM Magazine
❼ Fall Guy
❾ **Movie:** Forever Amber (1947). Linda Darnell, Richard Greene. The story of Amber St. Clair, seventeenth-century courtesan
⓭ World of James Joyce
㉑ All Creatures Great and Small
㉛ Burglar Proofing
🅗 **Movie:** Only When I Laugh
🅝 **Movie:** Look Back in Anger
🅢 Paper Chase—The Second Year

8:30
❷ Filthy Rich
❺ Carol Burnett
㉛ Black Stream

9:00
❷ **Movie:** Portrait of a Showgirl (1982). Leslie Ann Warren, Tony Curtis.
❹ Facts of Life
❺ Merv Griffin
❼ Tales of the Gold Monkey
㉑ The Good Neighbors
㉛ Videoville
🅢 Lone Star Bar & Grill
🅦 **Movie:** Dark Angel

9:30
❹ Buffalo Bill
⓭ Taj Mahal
㉑ Doctor in the House

10:00
❹ The News Is the News

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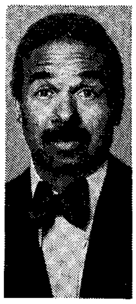

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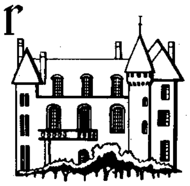

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TELEVISION

5 11 News
7 Dynasty (cc)
13 Bernstein/Beethoven. Simulcast with FM/94.
21 To the Manor Born
31 In Performance at the White House
H Vanished: Missing Children
N **Movie:** The Sleeping Car Murder

10:30
4 Taxi
9 Meet the Mayors
11 News
21 Butterflies
S **Movie:** Venom

11:00
2 4 7 News
5 M*A*S*H
9 In Search Of
11 Odd Couple
13 Masterpiece Theatre: Sons and Lovers
21 Inside Business Today
H **Movie:** Poltergeist
W **Movie:** 8 to 4

11:30
2 **Movie:** Police Story: The Broken Badge (1978). Steve Lawrence, George Di Cenzo.
4 Tonight
5 Baretta
7 Nightline
9 The Saint
11 Saturday Night
21 Latenight

12 MIDNIGHT
N **Movie:** Don's Party

12:10
S **Movie:** History of the World, Part I

12:30
4 David Letterman
5 Mary Hartman, Mary Hartman
7 News One on One
9 Lie Detector
11 Twilight Zone
W **Movie:** Dead End

1:00
5 Hogan's Heroes
7 **Movie:** Dark City (1950). Charlton Heston, Lizabeth Scott.
9 Siloam Christian Mission
11 Twilight Zone
H **Movie:** Raggedy Man

1:30
4 11 News
5 Chico and the Man

1:45
S **Movie:** Deathtrap

2:00
2 News
5 **Movie:** Secret Agent Jean-Paul Belmondo, Jacqueline Bisset. A woman becomes interested in a detective novelist.
9 Joe Franklin
11 Rookies

2:30
4 Mary Tyler Moore
W **Movie:** An American Werewolf in London

2:40
H **Movie:** Wolfen

3:00
4 Mary Tyler Moore
9 **Movie:** A Soldier Named Joe (1970). Dennis Safron, Luciana Paluzzi. An American soldier leaves Vietnam and becomes involved in the Italian underworld.
11 **Movie:** The Savage Curse (1974). George Chakiris, Jenny Agutter.

3:30
4 Bob Newhart

3:45
S Lone Star Bar & Grill

4:00
4 Here's Lucy

4:30
4 News
11 Abbott & Costello
W **Movie:** Barbary Coast

4:40
H Vanished: Missing Children

5:00
11 Focus. New Jersey

5:15
S Paper Chase—The Second Year

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News

Thu., June 16

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 Barney Miller
13 Studio See
21 Latenight
31 N.Y.U. Broadcast Lab
S **Movie:** Author! Author!

6:30
5 Man About the House
11 Alice
13 N.J. Nightly News
31 City Comment
H **Movie:** Jimmy the Kid
W News

6:45
31 News from City Hall

7:00
2 4 7 11 News
5 M*A*S*H
9 Vegas
13 Nightly Business Report
21 Over Easy
31 New Voice
W **Movie:** The Deep

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 **Baseball:** Yankees vs. Cleveland Indians
13 MacNeil/Lehrer
21 Computer Programme
31 Shades

8:00
2 Magnum, P.I.
4 Fame
5 PM Magazine
7 Condo
9 **Movie:** Stopover Tokyo (1957). Robert Wagner, Joan Collins. Enemies attempt to murder an American agent.
13 Inside Story
21 Long Island Week
31 Tony Brown's Journal
H **Movie:** Author! Author!
N **Movie:** The Long Good Friday
S Dottie West

8:30
5 Carol Burnett
7 New Odd Couple
13 Sneak Previews
21 Under Sail
31 Afro-American Perspective

9:00
2 Simon & Simon
4 Gimme a Break
5 Merv Griffin
7 Too Close for Comfort
13 Mystery! The Racing Game
21 Sneak Previews
31 Bernstein/Beethoven
S Lone Star Bar & Grill

9:30
4 Cheers
7 It Takes Two
21 Great Chefs of New Orleans
W **Movie:** Death Wish II

10:00
2 To be announced
4 Hill Street Blues
5 11 News
7 20/20
9 Newark and Reality
13 Evening at Pops—Ray Charles
21 Long Island Speak-Out
31 Looking East
H **Movie:** Dog Day Afternoon
N **Movie:** Z

10:30
9 N.J. Report
11 News
S Best of Bizarre

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Odd Couple
13 **Movie:** The Plainsman (1937). Gary Cooper, Jean Arthur.
21 Long Island Week
S Loving Friends and Perfect Couples
W Erotica Awards

11:30
2 Quincy
4 Tonight
5 Baretta
7 **Golf:** U.S. Open
9 Racing From Yonkers
11 Saturday Night
21 Latenight
S A New Day in Eden

12 MIDNIGHT
7 Nightline
9 Music World
S **Movie:** Author! Author!

12:10
H Not Necessarily the News
N **Movie:** Grand Illusion

12:30
4 David Letterman
5 Mary Hartman, Mary Hartman
7 News One on One
9 Lie Detector
11 Twilight Zone
W Stars of Rock and Roll

12:40
2 McCloud
H **Movie:** If You Could See What I Hear

1:00
5 Hogan's Heroes
7 **Movie:** Move (1970). Elliott Gould, Paula Prentiss.
9 World Vision Special
11 Twilight Zone

1:30
4 11 News
5 Chico and the Man
S **Movie:** Waitress
W **Movie:** Duet for Four

2:00
2 News
5 **Movie:** The Asphyx (1972). Robert Powell, Robert Stevens.
9 Joe Franklin
11 Rookies

2:25
H **Movie:** Fast-Walking

2:30
4 Mary Tyler Moore

3:00
4 Mary Tyler Moore
9 **Movie:** Once More, My Darling (1949). Ann Blyth, Robert Montgomery. A young debutante falls in love with a middle-aged actor.
11 **Movie:** Screamer (1974). Pamela Franklin, Jim Norton.

3:15
W **Movie:** Lies My Father Told Me

3:20
S **Movie:** Cloud Dancer

3:30
4 Bob Newhart

4:00
4 Here's Lucy

4:25
H **Movie:** Author! Author!

4:30
4 News
11 Abbott and Costello

5:00
11 Biography
W Best of Floyd

5:15
S Dottie West

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News

Fri., June 17

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 Laverne & Shirley
13 Studio See
21 Latenight
31 Are You Listening
H Peter and the Wolf
S **Movie:** Raggedy Man

6:30
5 Man About the House
11 Barney Miller
13 N.J. Nightly News
31 City Comment
H **Movie:** Safari 3000
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Alice
13 Nightly Business Report
21 Over Easy
31 Comments
W **Movie:** Author! Author!

7:30
2 2 on the Town
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 **Baseball:** Mets vs Montreal Expos
11 News

⓭ MacNeil/Lehrer
㉑ Square Foot Gardening
㉛ Getting to Know Me

8:00
❷ Dukes of Hazzard
❹ Powers of Matthew Star
❺ PM Magazine
❼ Benson (cc)
⓫ **Baseball:** Yankees vs. Milwaukee Brewers
⓭ Washington Week in Review
㉑ Nature of Things
㉛ Jazz at the Uptown
🅗 **Movie:** Wrong Is Right
🅝 **Movie:** Becket
🅢 **Movie:** The Thing

8:30
❺ Healthbeat
❼ At Ease
⓭ Wall $treet Week
㉛ Studio 31 Video Party

9:00
❷ Dallas
❹ Knight Rider
❺ Merv Griffin
❼ USFL Prime Time Football Special
⓭ Great Railway Journeys
㉑ **Movie:** Tom Brown's School Days (1940). Jimmy Lydon, Sir Cedric Hardwicke.
㉛ Teaching Students
🅦 **Movie:** Saturday the 14th

9:30
㉛ Presente

10:00
❷ Falcon Crest
❹ Eischied
❺ News
❾ Cosmos Soccer
⓭ Innovation
㉛ Masterpiece Theatre: Sons and Lovers
🅗 Campus Comedy

10:15
🅢 **Movie:** Poltergeist

10:30
⓫ News
⓭ Freedom to Speak
㉑ Taj Mahal
🅝 **Movie:** Equus
🅦 Best of Floyd

11:00
❷ ❹ ⓫ News
❺ M*A*S*H
⓭ **Movie:** The Last Outpost (1935). Cary Grant, Claude Rains.
㉑ Long Island Week
🅗 **Movie:** The Thing
🅦 Leonard Report

11:30
❷ **Movie:** The Great Alligator (1981). Mel Ferrer, Barbara Bach.
❹ Papal Visit to Poland
❺ Baretta
⓫ Odd Couple
㉑ Latenight
🅦 **Movie:** Blow Dry

11:40
❹ Tonight

12 **MIDNIGHT**
❼ ❾ News
⓫ Saturday Night

12:15
🅢 **Movie:** The Howling

12:30
❺ Mary Hartman, Mary Hartman
❼ Nightline
❾ Lie Detector
⓫ Saturday Night

12:40
❹ SCTV

12:50
🅝 **Movie:** Get to Know Your Rabbit

12:55
🅗 **Movie:** Caveman

1:00
❺ Soul Train
❾ Siloam Christian Mission
⓫ Twilight Zone
🅦 **Movie:** "V" The Hot One

1:30
❼ **Movie:** Guess Who's Sleeping in My. . . (1973). Barbara Eden, Dean Jones
⓫ News

1:45
❷ **Movie:** A New Leaf (1971). Walter Matthau, Elaine May.
🅢 **Movie:** Wolfen

2:00
❺ America's Top Ten
❾ Joe Franklin
⓫ Best of the Midnight Special

2:10
❹ News

2:30
❺ **Movie:** Island of Terror (1967). Peter Cushing, Edward Judd.
🅗 🅦 **Movie:** Endless Love

3:00
❾ **Movie:** Operation Snafu (1972). Peter Falk, Martin Landau. In WW2 Italy, Allies without guns pursue Germans.
⓫ One Step Beyond

3:10
❹ Mary Tyler Moore

3:30
⓫ Twilight Zone

3:40
❹ Bob Newhart
🅢 **Movie:** The Thing

3:48
❷ **Movie:** The Jaws of Death (1976). Richard Jaeckel, Jennifer Bishop.

4:00
❼ News
⓫ Candid Camera

4:10
❹ Here's Lucy

4:30
⓫ Abbott and Costello
🅗 **Movie:** Safari 3000
🅦 **Movie:** I Miss You Hugs and Kisses

5:00
❹ News
⓫ Biography

5:30
❷ Public Hearing
⓫ News

5:35
❾ **Movie:** Quiet Please, Murder (1943). George Sanders, Gail Patrick. A man is involved in the illegal replication of priceless Shakespeare folios, stolen from a library.

5:50
🅢 Hollywood

Mon., June 20

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ S.W.A.T.
⓫ Laverne & Shirley
⓭ Studio See
㉑ Latenight
㉛ All About TV
🅢 **Movie:** Tragedy of a Ridiculous Man

6:30
❺ Man About the House
⓫ Barney Miller
⓭ N.J. Nightly News
㉛ City Comment
🅦 News

6:45
㉛ News from City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Vegas
⓫ Alice
⓭ Nightly Business Report
㉑ Over Easy
㉛ Up and Coming
🅦 Manhattan Transfer

7:30
❷ Muppets
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
⓭ MacNeil/Lehrer
㉑ Photo Show
㉛ Opening Night
🅗 Wimbledon '83 Update

8:00
❷ Square Pegs
❹ Love, Sidney
❺ PM Magazine
❼ **Baseball:** Yankees vs. Baltimore Orioles
❾ **Movie:** Some Like It Hot (1959). Tony Curtis, Marilyn Monroe. Two musicians witness a murder and run from the gang responsible.
⓫ **Movie:** The Hireling (1973). Sarah Miles, Robert Shaw.
⓭ Frontline
㉑ Jacques Cousteau: Mysteries of the Hidden Reefs
㉛ Sharing the Dream: Dick Gregory & Muhammad Ali
🅗 **Movie:** Endless Love
🅝 **Movie:** Alphaville
🅢 Lone Star Bar & Grill
🅦 **Movie:** Barbary Coast

8:30
❷ Private Benjamin
❹ Family Ties
❺ Carol Burnett

9:00
❷ M*A*S*H
❹ **Movie:** Someone's Killing the World's Greatest Models (1979). John Rubinstein, Jessica Walter (cc).
❺ Merv Griffin
⓭ Great Performances—Solti Conducts Rossini. Simulcast with WNCN-FM.
㉑ World of James Joyce
㉛ Cityscope

9:30
❷ One Day at a Time
㉛ Computer Programming
🅢 **Movie:** Author! Author!
🅦 **Movie:** Dead End

10:00
❷ Cagney and Lacey
❺ ⓫ News
⓭ Twyla Tharp Scrapbook
㉛ Mystery! Father Brown
🅗 Vanished: Missing Children
🅝 **Movie:** Three Tough Guys

10:30
❾ N.J. People
⓫ News
㉑ Old Quabbin Valley

11:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ In Search Of
⓫ Odd Couple
⓭ Under Sail
㉑ Tony Brown's Journal
🅗 **Movie:** Deathtrap

11:15
🅦 Erotica Awards

11:30
❷ Trapper John, M.D.
❹ Papal Visit to Poland
❺ Baretta
❼ Nightline
❾ The Saint
⓫ **Special:** The Face of the '80s
⓭ Inside Story
㉑ Latenight
🅢 **Movie:** Raw Force

11:40
❹ Best of Carson

12 **MIDNIGHT**
🅝 **Movie:** Look Back in Anger

12:30
❺ Mary Hartman, Mary Hartman
❼ News One on One
❾ Lie Detector

12:40
❷ Columbo
❹ David Letterman

1:00
❺ Hogan's Heroes
❼ **Movie:** The Night of the Grizzly (1966). Clint Walker, Martha Hyer.
❾ Outer Limits
🅗 Elton John
🅢 **Movie:** Tragedy of a Ridiculous Man
🅦 **Movie:** Hurricane

1:30
❺ Chico and the Man

1:40
❹ News

2:00
❷ News
❺ Best of Midday
❾ Joe Franklin
⓫ Rookies
🅗 **Tennis:** Wimbledon '83

2:40
❹ Mary Tyler Moore

3:00
❼ News
❾ **Movie:** Wipe Out (1974). Henry Silva, Richard Conte.
⓫ **Movie:** The Carnation Killer (1973). Norman Eshley, Katherine Schofield. A young woman's escort turns out to be an escaped killer.
🅢 **Movie:** Author! Author!
🅦 Stars of Rock and Roll

3:10
❹ Mary Tyler Moore

3:20
❺ Off the Set

3:40
❹ Bob Newhart

4:00
🅦 **Movie:** Dark Angel

4:10
❹ Here's Lucy

Waiter as my appetizer
I'll have Tortellini and Cream,
my entree Mignon au Poivre
with Fried Zucchini Sticks,
and for dessert
Chocolate Chip Cake
. . . and a Diet Soda.

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4:30
4 News
11 Abbott and Costello

4:50
S Lone Star Bar & Grill

5:00
11 Biography
H **Movie:** Caveman

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News

Tue., June 21

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T
11 Barney Miller
13 Studio See
21 Latenight
31 Women: NY Edition
S **Movie:** Rollercoaster

6:30
5 Man About the House
11 Alice
13 N.J. Nightly News
31 City Comment
W News

6:45
31 News From City Hall

7:00
2 4 7 11 News
5 M*A*S*H
9 Vegas
13 Nightly Business Report
21 Over Easy
31 Que Pasa U.S.A.
W **Movie:** Voyage en Douce

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 **Baseball:** Yankees vs. Baltimore Orioles
13 MacNeil/Lehrer
21 Here's to Your Health
31 Tony Brown's Journal
H Wimbledon '83 Update

8:00
2 Bring 'Em Back Alive
4 The A Team
5 PM Magazine
7 Happy Days (cc)
9 St. Jude's Hospital Telethon
13 Nova
21 Frontline
31 With Ossie and Ruby
H **Movie:** Oh, God!
N **Movie:** Get to Know Your Rabbit
S Lone Star Bar & Grill

8:30
5 Carol Burnett
7 Joanie Loves Chachi (cc)
31 Detroit Black Journal

9:00
2 **Special:** America's Junior Miss Pageant
4 Remington Steele
5 Merv Griffin
7 Three's Company (cc)
13 American Playhouse: Private Contentment
21 Masterpiece Theatre: Sons and Lovers
31 Jazzbeaux
W **Movie:** The Boogens

9:30
7 9 to 5 (cc)
S Best of Bizarre

10:00
4 St. Elsewhere
5 11 News
7 Hart to Hart (cc)
21 Bernstein/Beethoven
31 East 103rd Street
H Not Necessarily the News
N **Movie:** Z
S Paper Chase—The Second Year

10:30
11 News
13 Swingin' the Blues
H Buddy Hackett

11:00
2 4 7 News
5 M*A*S*H
11 Odd Couple
13 The Unquiet Death of Julius and Ethel Rosenberg
21 Inside Washington
S Loving Friends and Perfect Couples
W **Movie:** Blow Dry

11:30
2 Quincy
4 Papal Visit to Poland
5 Baretta
7 Nightline
11 Honeymooners
21 Latenight
H **Movie:** Wrong Is Right
S A New Day in Eden

11:40
4 Tonight

12 MIDNIGHT
11 Saturday Night
S **Movie:** Rollercoaster

12:10
N **Movie:** The Long Good Friday

12:30
5 Mary Hartman, Mary Hartman
7 News One on One
W **Movie:** My Dinner With Andre

12:40
2 McMillan and Wife
4 David Letterman

1:00
5 Hogan's Heroes
7 **Movie:** The Impossible Years (1968). David Niven, Lola Albright.
9 World Vision
11 Twilight Zone

1:30
5 Chico and the Man
11 News

1:35
H Not Necessarily the News

1:40
4 News

1:45
S **Movie:** Some Kind of Hero

2:00
2 News
5 **Movie:** Desert Sands (1955). Ralph Meeker, Maria English. A brother-sister team lead an Arab attack.
9 Joe Franklin
11 Rookies

2:05
H Wimbledon '83

2:30
W Jane Fonda's Celebrity Fashion

2:40
4 Mary Tyler Moore

3:00
9 **Movie:** The Grand Duel (1974). Lee Van Cleef, Peter O'Brien
11 **Movie:** Color Him Dead (1974). Gayle Hunnicutt, Stephen Rea. A husband-wife detective team pursues a murder.

3:10
4 Mary Tyler Moore

3:30
S **Movie:** Angel of H.E.A.T.

3:40
4 Bob Newhart

4:00
W **Movie:** Return of the Master Killer

4:10
4 Here's Lucy

4:30
4 News
11 Abbott and Costello

5:00
11 Biography
H Hepburn & Tracy

5:05
S **Movie:** Beloved Enemy

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News
H Elton John

Weekend, June 18-19

Sat., June 18

6:00
2 Patchwork Family
5 Pattern For Living
11 News
H **Movie:** The Outlaw Josey Wales

6:20
S Perfectly Frank

6:30
4 Agriculture USA
5 Insight
7 News
11 Carrascolendas

7:00
2 Captain Kangaroo
4 Sonrisas
5 World Tomorrow
7 Wildlife Adventure
9 News
11 Sport Billy

7:30
4 Infinity Factory
5 Bullwinkle
7 Davey and Goliath
9 Newark and Reality
11 Doctor Snuggles

8:00
2 Popeye & Olive
4 One of a Kind
5 Laughtoons
7 Superfriends
9 Christopher Closeup
11 Pink Panther
13 Sesame Street (cc)
31 Carrascolendas
S **Movie:** Joy in the Morning

8:30
2 Pandamonium
4 Shirt Tales
5 My Three Sons
7 Pac Man/Little Rascals/Richie Rich
9 N.J. People
11 Essence
31 Studio See
H **Movie:** Oh, God!

9:00
2 Meatballs & Spaghetti
4 Smurfs
5 Group Madness: The Making of Yellowbeard
9 Nine on N.J.
11 Wall Street Journal Report
13 Mister Rodgers
31 La Esquina

9:30
2 Bugs Bunny/Road Runner
7 Pac-Man
9 Davey and Goliath
11 Herald of Truth
13 Electric Company
31 Mundo Real

10:00
5 Saturday Morning
7 Scooby Doo/Puppy Hour (cc)
9 International Christian Aid
11 Gospel Hour
13 Cosmos
31 Sonrisas
S **Movie:** Beloved Enemy
W **Movie:** Dawn on the Great Divide

10:30
2 Dukes
4 Gary Coleman
31 Que Pasa U.S.A.?
H When the Music's Over

11:00
2 Bugs Bunny/Road Runner
4 Incredible Hulk and Amazing Spiderman
7 Mork and Mindy/Laverne and Shirley/Fonz Hour
9 All Star Wrestling
11 Hee Haw
13 Why in the World

11:30
2 Bugs Bunny/Road Runner
13 Dimensions
H **Movie:** Deathtrap
S Paper Chase—The Second Year

11:45
W **Movie:** Gunn

12 NOON
2 Gilligan's Planet
4 Thundarr
5 **Special:** Tribute to Curt Gowdy
7 Weekend Specials (cc)
9 Hardy Boys/Nancy Drew Mysteries
11 Twilight Zone
13 Presente
21 Gourmet Cooking

12:30
2 New Fat Albert Show
4 Flash Gordon
7 American Bandstand
11 At the Movies
13 Sports America
21 Great Chefs of New Orleans
S **Movie:** Deathtrap

1:00
2 Blackstar
4 Baseball Pre-Game Show
5 America's Top Ten
9 **Movie:** Imperial Venus (1963). Gina Lollobrigida, Stephen Boyd. About Pauline Bonaparte's relationship with her brother.
11 Black Belt Theatre
21 Victory Garden

1:15
4 **Baseball:** California Angels vs. Toronto Blue Jays and Cincinnati Reds vs. L.A. Dodgers

1:30
2 Children's Film Festival
5 **Movie:** Grad Night (1980). Joe Johnson, Susanne Fargan. Bedlam occurs when kids graduate from high school.
7 Like It Is
13 Last Chance Garage
21 Square Foot Gardening
H Elton John
W **Movie:** Wilderness Family II

2:00
2 Public Hearing
7 Sportsbeat
13 Square Foot Gardening
21 Woodwright's Shop

2:30
2 **Movie:** The Glory Shouter (1970). William Shatner, Dina Merrill.
7 **Golf:** U.S. Open
13 American Playhouse: For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf
21 Gourmet Cooking
31 Matinee at the Bijou
H **Movie:** Author! Author!
S Dottie West

3:00
5 **Movie:** Deadman's Curve (1978). Richard Hatch, Pam Bellewood. Biographies of Jan Berry and Dean Torrence, contemporary California musicians.
9 **Movie:** The Last Days of Pompeii (1960). Christine Kaufman, Steve Reeves.
11 **Movie:** The Enemy Below (1957). Robert Mitchum, Curt Jurgens. Americans and Germans in a WW2 submarine conflict.
21 Great Chefs of New Orleans
W **Movie:** Poltergeist

3:30
21 Victory Garden
S **Movie:** If You Could See What I Hear

4:00
2 Sports Saturday
13 Nova
21 Square Foot Gardening
31 East 103rd St.

4:30
21 Woodwright's Shop
H **Movie:** The Outlaw Josey Wales

5:00
5 Mission: Impossible
9 Road to L.A.
11 Chips Patrol
13 America's Black Forum
21 Sesame Street
31 Last Chance Garage
W **Movie:** An American Werewolf in London

5:30
13 Open Mind
31 Lawmakers
S **Movie:** The Great Adventure

6:00
2 Channel 2 the People
4 News
5 Starsky and Hutch
9 Racing From Belmont
11 Star Trek
13 Lawmakers
21 Supersoccer
31 Searching

6:30
2 4 7 News
9 To be announced
13 Mainstream
31 European Journal

7:00
2 7 News
4 Prime of Your Life
5 **Special:** James Bond: The First 21 Years
7 N.Y. People
9 Greatest Sports Legends
11 Dance Fever
13 Inside Albany
21 Wall Street Week
31 New Voice
H **Movie:** Oh, God!
S **Movie:** Deathtrap
W **Movie:** The House Where Evil Dwells

7:30
2 2 on the Town
4 Glen Campbell
7 Living in a Nightmare
9 **Baseball:** Mets vs. Montreal Expos
11 Solid Gold
13 Agronsky and Company
21 Inside Albany
31 Opening Night

8:00
2 Wizards and Warriors
4 Diff'rent Strokes
5 **Movie:** The Last Angry Man (1959). Paul Muni, Betsy Palmer. Story of a Jewish doctor living in Brooklyn in the late 1930s.
7 T.J. Hooker
13 Ascent of Man
21 Cosmos
31 Strictly Jazz
N **Movie:** Tonight for Sure

8:30
4 Silver Spoons
11 **Special:** Mrs. America Pageant
31 Studio 31 Video Party
W **Movie:** The Thing

9:00
2 **Movie:** Love and Bullets (1979). Charles Bronson, Jill Ireland.
4 Quincy
7 Love Boat (cc)
13 Masterpiece Theatre: I, Claudius
21 Great Performances: Wagner's Ring—Götterdämmerung, Act 1
31 N.Y.U. Broadcast Lab
H Buddy Hackett
S **Movie:** If You Could See What I Hear

9:30
31 The Taj Mahal

10:00
4 Monitor
5 News
7 Fantasy Island (cc)
9 The Saint
13 **Movie:** The Road to Singapore (1945). Bob Hope, Bing Crosby.
31 Old Quabbin Valley
H **Movie:** Author! Author!
N **Movie:** Chilly Scenes of Winter

10:30
5 Black News
11 News
31 Matters of Life and Death

11:00
2 4 7 News
5 **Movie:** The Last Wave (1978). Richard Chamberlain, Olivia Hamnett. A Sydney lawyer defends an aborigine on charges of murder.
9 Jackie Gleason
11 Odd Couple
21 Austin City Limits
S Best of Bizarre
W **Movie:** 8 to 4

11:30
4 Papal Visit to Poland
9 Harness Racing From Belmont Raceway
11 Laugh Trax
S **Movie:** Venom

11:40
4 Saturday Night Live
13 Mystery! The Racing Game

11:45
2 Sportspeople
7 **Movie:** The Sandpiper (1965). Elizabeth Taylor, Richard Burton.

11:55
H When the Music's Over

12 MIDNIGHT
2 **Movie:** The Day of the Jackal (1973). Edward Fox, Delphine Seyrig.
9 Championship Wrestling
N **Movie:** My Dinner With Andre

12:30
11 Best of the Midnight Special
W **Movie:** Abigail Leslie Is Back in Town

12:55
H **Movie:** Deathtrap

1:00
9 **Movie:** The Sorcerers (1967). Boris Karloff, Catherine Lacey.

1:10
4 Rock 'N' Roll Tonight
5 **Movie:** A Midsummer Night's Dream (1935). James Cagney, Olivia de Havilland.
S **Movie:** Up in Smoke

1:30
11 News

2:00
11 Solid Gold

2:05
7 **Movie:** The Comedians (1968) Richard Burton, Elizabeth Taylor

2:30
W **Movie:** Poltergeist

2:40
4 Evening at the Improv
S **Movie:** The French Woman

2:55
H **Movie:** Only When I Laugh

3:00
2 **Movie:** Ulzana's Raid (1972). Burt Lancaster, Bruce Davidson.
9 **Movie:** The Astro-Zombies (1967). Wendell Corey, John Carradine. Human transplants threaten an entire city.
11 **Movie:** Sign It Death (1974). Patrick Allen, Sheila Fearn. Woman plots murder so she can marry a British businessman.

3:40
4 Bob Newhart

4:10
4 Mary Tyler Moore

4:20
S Best of Bizarre

4:30
11 Abbott and Costello
W **Movie:** The House Where Evil Dwells

4:45
S **Movie:** Beloved Enemy

4:50
H **Movie:** Oh, God!

5:00
11 Biography

5:01
2 **Movie:** Crime Club (1975). Robert Lansing, Scott Thomas.

5:30
11 Christopher Closeup

5:45
11 Davey and Goliath

Sun., June 19

6:00
9 N.J. Report
11 News

6:15
S **Movie:** The Great Adventure

6:30
2 Felix the Cat
4 Agriculture USA
5 Time for Timothy
7 9 News
11 Aprenda Ingles
H **Movie:** The Amazing Captain Nemo

7:00
2 Captain Kangaroo
4 Journey to Adventure
5 **Special:** Too Young to Die
7 Faith for Today
11 Robert H. Schuller

7:30
4 Here's Lucy
7 Insight
9 Jack Van Impe

8:00
2 For Our Times
4 Bob Newhart
5 Jimmy Swaggart
7 Christopher Closeup
9 Terry Cole-Whitaker
11 Frederick Price
13 Sesame Street (cc)
S Short Picks

8:30
2 Way to Go
4 Austin City Limits Encore
7 Eyewitness News Conference
9 Day of Discovery
H S **Movie:** Bugs Bunny's 1001 Rabbit Tales

9:00
2 Sunday Morning
4 That Teen Show
5 Wonderama
7 Like It Is
9 Oral Roberts
11 Return to the Planet of the Apes
13 Mister Rodgers

9:30
4 Ebony/Jet Celebrity Showcase
5 **Movie:** The Lion and the Horse (1952). Steve Cochran, Sherry Jackson. A cowboy running from the law encounters a lion.
9 Point of View
11 Josie and the Pussycats
13 Electric Company

10:00
4 Positively Black
7 Tiempo
9 Mass
11 Tom and Jerry
13 Wild America
H **Movie:** The Corn Is Green
S **Movie:** Poltergeist
W The Mouse and His Child

10:30
2 Public Hearing
4 Visiones
7 Entertainment This Week
9 That's the Spirit
11 Pink Panther
13 Mainstream

11:00
2 Newsmakers
4 First Estate
9 Make Peace With Nature
11 Three Stooges
13 Frontline

11:15
5 **Movie:** Tarzan Triumphs (1943). Johnny Weissmuller, Frances Gifford. Nazi paratroopers occupy a hidden jungle village.

11:30
2 Face the Nation
4 Today in N.Y.
7 This Week With David Brinkley
9 Rex Humbard
11 **Movie:** Abbott and Costello In the Navy (1941). Bud Abbott, Lou Costello.
H Fraggle Rock
W **Movie:** Smokey & the Bandit

12 NOON
2 Channel 2 the People
4 News
9 Robert H. Schuller
13 Pablo Picasso: The Legacy of a Genius
21 Last Chance Garage
H Hepburn & Tracy
S **Movie:** Superman II

12:30
2 Lorne Greene's New Wilderness
4 Meet the Press
7 Directions
21 Magic of Animal Painting

12:45
5 **Movie:** Brannigan (1975). John Wayne, Judy Geeson. Chicago police official pursues an escaped criminal in London.

1:00
2 Sports Special: Michigan 400 Stock Car Race
4 Justice and Capital Punishment
7 This Is the USFL
9 Outdoor Life
11 Honeymooners
13 In Performance at the White House
21 Washington Week in Review
H **Movie:** Safari 3000

1:30
7 Not the Same Old Story
9 **Baseball:** Mets vs Montreal Expos
11 This Week in Baseball
13 Great Performances: Wagner's Ring—Götterdämmerung, Acts II-III
21 Wall Street Week
W **Movie:** The Deep

2:00
4 Baseball Bunch
11 **Baseball:** Yankees vs. Milwaukee Brewers
21 Sports America: Legends of Tennis Tournaments

2:30
4 Al McGuire on Sports
7 **Golf:** U.S. Open
H **Movie:** Popeye
S **Movie:** Summer Holiday

3:00
4 Wimbledon Preview
5 **Movie:** Something Big (1972). Dean Martin, Carol White.
21 Six-Gun Heroes

3:45
W **Movie:** Sunday Too Far Away

4:00
4 Sportsworld
9 Outer Limits
13 American Interests
21 **Movie:** The Last Mile (1932). Howard Phillips, Preston S. Foster.
31 Washington Week in Review

4:30
2 CBS Sports Sunday
13 Tony Brown's Journal
31 Lawmakers
H **Movie:** The Corn Is Green
S **Movie:** Cloud Dancer

5:00
5 Bionic Woman
9 Those Amazing Animals
11 **Movie:** Custer of the West (1954). Robert Shaw, Mary Ure.
13 Innovation
31 Inside Washington

5:30
13 Firing Line
21 Sneak Previews
31 Cityscope
W **Movie:** The Deer Hunter

6:00
2 4 7 News
5 **Movie:** The Word. David Janssen, Geraldine Chaplin
9 Road to L.A.
21 There But For Fortune: Joan Baez in Latin America
31 All About TV
H **Movie:** Bugs Bunny's 1001 Rabbit Tales

6:30
2 4 7 News
13 Symposium
31 Searching
S **Movie:** Bugs Bunny's 1001 Rabbit Tales

7:00
2 60 Minutes
4 Voyagers!
7 Ripley's Believe It or Not! (cc)
9 The Saint
21 Inside Albany
31 Rebop

7:30
13 Creativity With Bill Moyers
21 Long Island Week
31 Getting to Know Me
H Fraggle Rock

8:00
2 Archie Bunker's Place
4 CHiPS
7 Matt Houston (cc)
9 Straight Talk
11 At the Movies
13 Cosmos
21 Mystery! The Racing Game
31 Swingin' the Blues
H Dolly Parton
N **Movie:** Don's Party
S **Movie:** Superman II

8:30
2 Newhart
11 Wall Street Journal Report
31 Burglar Proofing

8:40
W Richard Brown

9:00
2 Jeffersons
4 **Movie:** Cave-in Dennis Cole, Ray Milland.
7 **Movie:** Telefon (1977). Charles Bronson, Lee Remick.
9 It Is Written
11 Lawrence Welk
13 Masterpiece Theatre: Sons and Lovers
21 **Movie:** Thin Ice (1938). Sonja Henie, Tyrone Power.
31 Teaching Students
W **Movie:** Duet for Four

9:30
2 Alice
9 World Tomorrow
31 Presente
H **Movie:** Some Kind of Hero

10:00
2 Trapper John M.D.
5 11 News
9 Jimmy Swaggart
13 Good Neighbors
31 Crisis to Crisis
N **Movie:** State of Siege

10:15
S Gallagher

10:30
2 Jeffersons
5 Sports Extra
11 From the Editor's Desk
13 Doctor in the House
21 Bluegrass Ramble
S **Movie:** The Howling

10:45
W **Movie:** Some Kind of Hero

11:00
2 4 7 News
5 Off the Set
9 Week in Review
11 Odd Couple
13 Independent Focus

11:15
H Campus Comedy

11:30
4 Papal Visit to Poland
5 David Susskind
11 Honeymooners

11:40
4 **Movie:** MacArthur (1983). Gregory Peck, Ed Flanders.

11:45
2 Sports Update
7 Sports Special

11:55
13 Matters of Life and Death

12 MIDNIGHT
2 **Movie:** My Father's House (1975). Cliff Robertson, Robert Preston.
7 **Movie:** Dying Room Only (1973). Cloris Leachman, Ross Martin
9 **Movie:** Galileo (1975). Colin Blakely, Georgia Brown.
11 Larry King
N **Movie:** The Sleeping Car Murder
S 3rd Annual Big Laff Off Finals

12:15
H **Movie:** Dog Day Afternoon

12:30
W **Movie:** Death Wish II

1:30
5 Moneyworks
7 **Movie:** Sisters (1973). Margot Kidder, Jennifer Salt.
11 News
S **Movie:** Poltergeist

1:40
4 Mary Tyler Moore

2:00
2 News
11 It's Your Business

2:10
4 Positively Black

2:25
H **Movie:** Fast-Walking

2:30
11 **Movie:** Anatomy of Terror (1973). Paul Burke, Polly Bergen.

2:40
4 First Estate

3:00
9 **Movie:** Noon Sunday (1971). Mark Leonard, Linda Avery.

3:10
4 News

3:30
S **Movie:** The Howling

4:00
11 Candid Camera

4:25
H **Movie:** Some Kind of Hero

4:30
11 Abbott and Costello

5:00
S **Movie:** Cloud Dancer

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun.noon-5.D Sun.-Thurs.5-11:30,Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC, MC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

EDO GARDEN—104 Washington St., 344-2583. Casual. Traditional Japanese. Spcls: sushi, hot-pot dishes, Zen kaiseki dinners. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

EVERYTHING YOGURT—1 Coenties Slip, 635-3800. Casual. American. Spcls: frozen yogurt, vegetarian sandwiches, hot casseroles, cold vegetable & pasta salad. Open for B & L Mon.-Fri. 6 a.m.-6 p.m., Sat. 10-4. Closed Sun. **(I)** No Credit Cards.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Tues.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. **(M-E)** AE, MC.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun. to 10. Also **2444 Broadway, bet. 90th-91st Sts.**, 787-1110. **(I)** AE.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M)**. AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E)**. **Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., at Spring St. 966-1300. Casual. Nouvelle-American. Spcls: seafood salad, breast of duck with honey, tenderloin of beef with truffles. Res. sug. L Mon.-Fri. 11:30-3. D nightly 6-2 a.m. Br Sat.-Sun. noon-6. Pianist eves. **(M)** AE.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

BONDINI'S—62 W. 9th St., 777-0670. Dress opt. Northern Italian. Spcls: seafood fra diavolo, vitello Valdostana. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete D. Piano nightly. Free D parking. Closed Sun. **(M)** AE, CB, DC, V.

CAFE DOMEL—13 Eighth Ave., nr. 12th St., 929-7553. Casual. Venetian-Northern Italian. Spcls: pasta with wild mushrooms, roast duck with cognac, port & gooseberry sauce, carpaccio Cipriani style. Res. sug. Tea & sandwiches Tues.-Sun. 3-5:30. D Tues.-Sun. 5:30-midnight. Closed Mon. **(M)** AE.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. **(M)** No Credit Cards.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.**, 689-1019. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz Thurs.-Sun. from 10. **(M)** AE, CB, DC, MC, V.

GOTTLIEB'S—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. International. Spcls: whole fish, gaucho steak, fresh vegetables oriental style. D daily 4-12:30. Br Sat.-Sun. noon-4. **(I)** AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, CB, DC, MC, V.

LA RIPAILLE—605 Hudson St., nr. W. 12th St., 255-4406. Casual. French. Spcls: broccoli mousse with lemon butter, bass in puff pastry with raspberry vinegar sauce, veal scaloppine with morels, duck breast with Campari sauce. D Mon.-Sat. 5:30-11:30. Closed Sun. **(M)** AE, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Br Sun. noon-4. Private parties. **(M)** AE.

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. **(M)** No Credit Cards.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: ballotine of crayfish, ravioli with sweetbreads, red snapper with bouillabaisse sauce, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

VILLAGE GARDEN—49 Charles St., nr. 10th St., 242-2155. Casual. Japanese. Spcls: sushi, sashimi, seafood. D only Mon.-Sat. 5-11. Spcl. pre-theater D 5-7. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. **(I)** AE, CB, DC, MC, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I)** AE, CB, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. **(M)** AE, CB, DC, MC, V.

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav-Continental. Spcl: ambassador à la Ziggy (chicken, veal & filet mignon in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** No Credit Cards.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

101 THINGS TO EAT—101 Park Ave., at 41st St., 687-1045. Casual. American. Spcls: salads, sandwiches, hamburgers, veal scaloppine. B Mon.-Fri. 7-10:30. L Mon.-Fri. 10:30-4. Closed Sat.-Sun. **(I)** No Credit Cards.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo ball soup. Open Sun.-Thurs. 10 a.m.-10 p.m., Fri.-Sat. to 11. Free parking. **(I)** AE.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, fillets of beef, Dover sole. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Ent. Mon.-Sat. 5:30-1. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30 a.m.-2 a.m. Spec. Br Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—**246 Columbus Ave., bet. 71st & 72nd Sts., 877-3900. **Tuesday's '76'** — 1461 First Ave., at 76th St., 879-7676. **(I)** AE, MC, V.

14th-42nd Streets, West Side

CAFÉ SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: mussels in sake-spiked broth with orange peel, calamari in tangy seafood à la niçoise, salmon with almonds and raisins in melted butter, sushi. Res. nec. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. **(M)** AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Closed Sun. **(I-M)** AE, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: roast rack of lamb, bouillabaisse, scaloppine francese. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: London mixed grill, Keens mutton chop, grilled bass with merlot. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC.

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

AMBROSIA—216 E. 49th St., 838-6662. Dress opt. Continental. Spcls: escalope of veal, lacquered roast duckling. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Complete D. Pianist Keith Ingram nightly. Private parties for 80. Closed Sun. **(M)** AE, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** AE, CB, DC, MC, V.

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CAFE VERSAILLES—151 E. 50th St., 753-3884. Jackets required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E)**. **Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 7:30-11:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HEMINGWAY'S—58 E. 56th St., 688-9530. Casual. Continental-French. Spcls: roast duck with fruit glaze, steak au poivre, fresh pasta Alfredo. Res. sug. L Mon.-Fri. 11:45-4:30. D daily 5-10. Br Sat.-Sun. 11:45-4:30. Private parties for 30. **(I-M)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

IMPERIAL DRAGON EAST—148 E. 46th St., 986-4676. Casual. Szechuan. Spcls: chen pei ngau (orange beef), Tang's seafood basket, thrice fowled. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Fri. 5-11, Sat.-Sun. noon-11. Private parties for 60. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CAVE HENRI IV—227 E. 50th St., 755-6566. Jacket required. French. Spcl: grenouille sautée Provençal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30. Complete D. Continental piano Tues.-Sat. Closed Sun. **(M)** AE, CB, DC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St. & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 6-10:30, Sat. 5:30-11. Private parties for 40. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. & 8/6-9/5. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, Sun. from 5. Complete L. **(M-E)** AE, CB, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

OAK IN JANG—47 E. 46th St., 688-2365. Dress opt. Korean. Spcls: ginghiskan, kalbi, pulkobi. Res. nec. Open daily noon-10:30. Private parties. **(I-M)** AE, CB, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

PRESS BOX—139 E. 45th St., 697-4734. Dress opt. American-Continental. Spcls: steak, seafood, veal. Res. sug. Open Mon.-Fri. 11:30 a.m.-10 p.m. Private parties. Free D parking. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

RICH AND FAMOUS—227 E. 45th St., 986-6085. Dress opt. Hunan-Shanghai-Peking-Szechuan. Spcls: orange beef, seafood combination, chicken & shrimp Szechuan style. Res. sug. Open daily 11:30 a.m.-11 p.m. Pianist nightly 7-10. Private parties. **(I)** AE, CB, DC, MC, V.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borscht, blini with red caviar, pelmeni, pirojski. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

ST. JOHN—361 E. 49th St., 751-0416. Casual. American. Spcls: seafood platter, New York sirloin, hamburgers. L Mon.-Fri. noon-4. D daily 5-11. Br Sat.-Sun. noon-4. **(I)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TAGERT'S—932 Second Ave., bet. 49th-50th Sts., 759-7800. Casual. Continental. Spcls: stuffed breast of veal, puffed shrimp, duck salad, mixed grill. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-10:30. Br Sat.-Sun. 11:30-5. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090 Casual. Italian. Spcls: pasta, homemade

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TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. **The Hideaway:** Cocktails Tues.-Sat. 5-1 a.m. Pianist George Feyer 9-1 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sat. to midnight, Sun. noon-11:30. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. **(M)** AE, CB, DC

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CELESTIAL EMPIRE—144 W. 46th St., 869-9183. Dress opt. Szechuan-Mandarin. Spcl: crispy fish in chili sauce. Res. sug. Open Mon.-Fri. 11:30 a.m.-11 p.m., Sat. noon-midnight. Discount D parking. Closed Sun. **(I)** AE, DC, MC.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, Caribbean ribs with West-Indian sauce, fresh fish daily. Res. sug. Open Mon.-Fri. 11:30 a.m.-2 a.m., Sat. 5-4 a.m. Bar til 4 a.m. nightly. Private parties for 300. **(M)** AE, CB, DC, MC, V.

FIGERO 44—153 W. 44th St., 354-1002. Dress opt. Italian-Continental. Spcls: angel hair alla pescatore, lamb chops, chicken alla principassa. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Fri. 5-midnight, Sat. from 3. Closed Sun. **(M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée

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FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. **(I-M)** AE, V.

FUJI—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.-Fri. noon-2:45. D Mon.-Sat. 5:30-10:15. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. Free D parking after 5:30, Sun. all day. **(I)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JINYA SUSHI—1251 Ave. of Americas, at 50th St., (in Exxon Bldg.) 245-4094. Casual. Japanese. Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10, Sat. to 9:30. Closed Sun. **(M)** AE, CB, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT WEST 47th STREET—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 6:30 a.m.-7 p.m., Sat. 8 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

KEEWAH YEN—50 W. 56th St., 246-0770. Dress opt. Northern Chinese-Cantonese. Spcls: barbecued duck, suckling pig, dim-sum. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat. 5-1 a.m., Sun. 5-midnight. Private parties for 100. **(I-M)** AE, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, souffle glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

LA CRÊPE CAFE—57 W. 56th St., 247-1136. Casual. French. Spcls: crêpes, veal marengo, boeuf bourguignonne. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, CB, DC, MC, V.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medallions of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-11. Complete L & D. Private parties for 100. Closed Sun. **(E)** AE, DC.

LE CHAMPIGNON—35 W. 56th St., 245-6335. Dress opt. French. Spcls: ris de veau financière fleurons, champignon farci, canard rôti bigarade flambé au Grand Marnier. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Private parties for 40-60. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE QUERCY—52 W. 55th St., 265-8141. Dress opt. French. Spcls: fresh Dover sole, scallops. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044, 246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

NICK & GUIDO—334 W. 46th St., 974-9895. Dress opt. Northern Italian. Spcls: risotto barolo, fusilli alla vodka, gnocchi alla bava, veal Valdostana. Res. sug. L daily noon-3:30. D daily 5-11:30. Bar open til midnight. **(M)** AE, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. & 7/1-19. **(M)** AE, DC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor. 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALTRI TEMPI—237 E. 58th St., 752-2113. Jacket required. Traditional Italian. Spcls: red snapper in crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE

AMY'S—147 W. 57th St., 246-5445. Casual. Middle Eastern-American. Spcls: babaganoush, homus, falafel, hamburger on pita bread. Open daily 11:30-9. **(I)** No Credit Cards.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppini marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. & 7/25-8/13. **(M)** AE, DC, MC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. & 7/3-26. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE, CB, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas**, 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Private parties Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Arnie Grant Quartet for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Room:** Dress opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

TONY ROMA'S—400 E. 57th St., 308-0200. Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. Open Mon.-Sat. 11 a.m.-4 a.m., Sun. 4 p.m.-4 a.m. Pianist nightly. **(I)** AE, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de ferme au coulis de framboises. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 36. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B Mon.-Sat. 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Thurs. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6:30-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: *beef bourguignonne, trout amandine.* L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. **(M)** AE, DC, MC, V.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Casual. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. **(M-E)** AE, DC.

1573 A SEAFOOD CAFE—1573 York Ave., bet. 83rd-84th Sts., 535-5454. Dress opt. French-Nouvelle Seafood. Spcls: warmed fresh oysters with seaweed puree, roulade of sole with anise butter, poached sea-bass chinois with sake black beans & fresh ginger, poached shrimp & scallop wafers in herbed red pepper puree. Res. sug. D daily 6-11. Br Sun. noon-4. **(M)** AE.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA FOLIE—21 E. 61st St., 765-1400. Jacket required. French. Spcls: oysters in champagne with caviar, paupiette de sole Chantal, confit de canard. L Mon.-Fri. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1. Pre-theater D Mon.-Fri. 6-7:30, Sat. to 7. After-theater D Mon.-Sat. from 11. Pianist-singer Mon.-Sat. Dancing Sat. from 11. Free valet parking after 7. Closed Sun. **(E)** AE, CB, DC, MC, V.

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duckling aux cerises, veal florentine. Res. sug. D only Tues.-Sun. 5:30-11. Complete D. Closed Mon. **(M)** AE, DC, MC.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. **(E)** AE.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: fresh Dover sole, charcoal grilled breast of duck, soft shell crabs. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. **(I-M)** AE, CB, DC, MC, V.

NEW YORKER—1378 Third Ave., bet. 78th-79th Sts., 734-0005. Casual. Nouvelle-Italian. Spcls: fishermans delight, veal chop, broiled red snapper. Res. sug. L Mon.-Fri. noon-3:45. Br Sat.-Sun. noon-3:45. D daily 5-12:30. **(I-M)** AE, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: noisette of veal with morels, Dover sole filled with crabmeat & lobster sauce. Res. sug. B daily 7-noon. L & D noon-2 a.m. Br Sun. noon-5. Dancing nightly. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelle. Res. sug. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

RASCALS—1284 First Ave., at 69th St., 734-2862. Casual. American. Spcls: hamburgers, salads, quiche. Open daily 11:30 a.m.-3 a.m. Jazz Br Sat.-Sun. 11:30-5. Music nightly from 10. **(I)** No Credit Cards.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. **(M)** AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern-Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

SILVER STAR—1236 Second Ave., at 65th St., 249-4250. Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hrs. Br Sat.-Sun. 11-4. Complete L & D. **(I-M)** AE, MC, V.

SZECHUAN EAST—1540 Second Ave., bet. 80th & 81st Sts., 535-4921. Casual. Szechuan. Res. sug. Open Sun.-Thurs. noon-11:30, Fri.-Sat. to 12:30. **(M)** AE, DC.

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan-Cantonese. Spcls: fresh scallops Hunan style, chef's special fried shrimp, Szechuan delight. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 3-10:30, Sun. from 1. **(I-M)** AE, CB, DC, MC, V.

TRE AMICI—1294 Third Ave., bet. 74th & 75th Sts., 535-3416. Dress opt. Italian. Spcls: linguine fra diavolo, beef braciola, veal piccata. Res. sug. D only Sun.-Thurs. 5-midnight, Fri.-Sat. to 2 a.m. Piano bar 8-1, Fri.-Sat. 9-2, Sun. 4-midnight. **(M)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

HUNAN PARK—235 Columbus Ave., bet. 70th-71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

NIKKI & KELLY—359 Columbus Ave., at 77th St., 724-2100. Casual. American-Regional. Spcls: San Francisco cioppino, Wellfleet oysters, barbecued ribs. Res. sug. L Mon.-Sat. 11-4. D daily 6-midnight. S Fri.-Sat. midnight-2 a.m. Br Sun. 11-4. **(M)** AE, CB, DC, MC, V.

NOODLES—40 W. 72nd St., 873-3550. Casual. Italian-Oriental. Spcls: pasta primavera, eggplant lasagna, beef or chicken chow fun. D Mon.-Thurs. 5-midnight, Fri.-Sat. 5-1 a.m., Sun. 4-11. Private parties for 40. **(I)** AE, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. **(I-M)** AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** No Credit Cards.

TOMMASO'S RESTAURANT—1464 86th St., 236-9883. Casual. Continental-Italian. Spcl: coniglio piccante con polenta. Res. sug. D Tues.-Thurs. 4-11, Fri.-Sat. to 1 a.m., Sun. noon-10. Closed Mon. **(I-M)** AE, CB, DC.

Queens

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight. Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V

NIGHTLIFE

KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 6/17, 18, Jaki Byard Trio with Richard Allen and Ralph Halpern. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 6/13, Sudan Baronians Taksin; Armen Donelian Trio. 6/14-19, The Heritage Hall Jazz Band from New Orleans. 6/20, Angel Rangelov; Jimmy Madison Big Band. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 6/14, Papa John Creach. 6/16, James 'Blood' Ulmer. 6/17, 18, Lonnie Liston Smith. 6/23, Azymuth. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Thru 6/25, folk singer Oscar Brand and his Trio, Tues.-Sat. at 9 & 11:15. Sun.-Mon. bassist-singer Jay Leonhart with Mike Renzi on piano. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0175. Mon., Irish Sessions. 6/18, The Jumbo String Band. 6/21, Andy Cohen and Jim Brewer. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 6/13, 20, Bob Wilber and the Bechet Legacy. 6/14-18, 21-25, Balaban & Cats. 6/19, Connie Crothers; Lenny Popkin Quartet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 6/14-19, pianist McCoy Tyner, nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 6/15, The Dream Syndicate; The Trypes. 6/18, Big Joe Turner Band. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. Every Sun. from noon-3, pianist Brooks Kerr. 6/13-15, Hugh Lawson & Calvin Hill. 6/16-18, Bob Cunningham and Bross Townsend featuring Ebony Jo-Ann. 6/19-23, Cedar Walton & Ron Carter. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Mike Campbell. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Attila Zoller Trio with Alicia Sherman. Sun., 5-10, Baba Motta. Mon.-Fri., 5-10, Loumell Morgan. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1 a.m., Judd Waldin Trio, play for dancing, alternating with Phil Della Penna. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 6/14-18, pianist Jimmy Rowles with Michael Moore on bass. Sun.-Mon. Junior Mance with Marty Rivera. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Italian restaurant and jazz club. 6/14, Andrew Cyrille Quartet. 6/15-19, The Tommy Flanagan Trio. 6/21, Ray Mantilla and Space Station. 6/22-26, Red Garland and 'Philly' Joe Jones. AE, MC, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. Thru 6/18, Tom Chapin, Mon.-Thurs. 9 & 11, Fri. & Sat. at 10 and midnight. 6/20-7/2, Anita O'Day. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. 6/14-25, Dick Hyman and Roger Kellaway, Tues.-Sat. at 9:15 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. Mon., Talent Showcase. Tues., comedy night hosted by David Heanen. 6/15, The Ray Contreras Band. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Alan Russel Big Band and the Hi Tones. Tues., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Her Ace In the Hole Dixieland Band. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

ROD GILBERT CAFÉ DES SPORTS—1319 Third Ave., bet. 75th & 76th Sts., 879-1001. The Wendel Stuart Trio play Tues.-Thurs. 10-2, Fri.-Sat. 11-3. Singer Jane Conboy, Mon., 9-1. AE, DC, MC, V.

SCOTT'S ON TENTH—130 Tenth Ave., at 18th St., 675-5604. Restaurant/jazz club. 6/14-16, pianist Timothy Lambert. 6/17, 18, singer-pianist Audrey Blandings with Walter Blandings on bass. Tues.-Thurs. from 8, Fri.-Sat. from 10. AE, CB, DC, MC, V.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 6/14, Bobby Broom. 6/15, 16, Bob Moses with Randy Brecker, Bob Mintzer, and others. 6/17, 18, French Toast. 6/21, Tiger Okoshi. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 6/14, Judy Neimack and Kirk Nurock. 6/15, Debby McHale. 6/16, Sheryl Zacheria. 6/17, Lazoo. 6/18, Cutaways. 6/19, Billy Barnes. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 6/13, 20, Gil Evans Orchestra. 6/14-18, Eddie Harris Quartet. 6/21-23, James Moody Quartet. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 6/14-18, Leata Galloway sings, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. Every Sun. at 8, Vince Giordano and his Band for dining & dancing. AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. Mon.-Tues., rhythm and blues singer-pianist Eskew Reeder. Wed.-Sat., blues singer Charles Brown. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 6/13, Ray Barretto with jazz trumpeter Woody Shaw. 6/17, 18, Art Blakey and the Jazz Messengers; Woody Shaw Quintet. 6/20, Willie Colon with pianist Hilton Ruiz. Shows at 10 & midnight. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30, & 1 a.m. Every Mon., Mel Lewis and the Jazz Orchestra. 6/14, 15, Red Rodney Quartet. 6/17-19, Jim Hall Trio. 6/21-26, Elvin Jones Quintet. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th St., 691-2791. 6/14-19, Flip Phillips with Milt Hinton and Cal Collins. 6/21-26, Clark Terry Trio. AE, MC, V.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 6/13-18, Benny Waters Band. 6/19, 26, Dick Katz Quartet. 6/20, 21, Joe Albany's New Yorkers. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 9. 6/13-18, pianist Brooks Kerr with Theo Wilson on bass. Sun. at 8:30, guitarist Joe Beck with Michael Moore on bass. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 6/13, Blackwater. 6/14, Johnny Jake Band. 6/15, Replay. 6/16, Swing Fever. 6/17, 18, Peach Fish Pie. 6/19, Soozie and Great Balls of Fire. 6/20, Dixie Doughboys. 6/21, Juke Joint. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. 6/15, Blackwater. 6/16, The Band. 6/17, 18, Steel Angels; Bud Moffitt Band. 6/20, 21, Tom Wopat. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. AE, DC, MC, V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 6/14-18, comedian Jerry Seinfeld. Shows Tues.-Thurs. at 9, Fri.-Sat. at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and J.J. Wall. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 6/13-18, Dennis Blair, Crazy Frankie Pace, and Geoff Justice, Mon.-Thurs. 9 & 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. at 9:30, talent showcase with m/c Hiram Kaston AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:30. 6/13, comic Sheri Goldner. AE, MC. V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sun. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis and Dana Lorge. Wed.-Sat. comedians Mel Martin and Dana Lorge. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed.-Thurs., Terry Day & Guy Davis with Iman. Fri.-Sat., magician Iman. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 7/4, trumpeter Jonah Jones and his Quartet, alternating with singer-pianist Tommy Furtado, nightly except Sun., from 10-3 a.m. AE, CB, DC, MC, V.

LE ONDE—160 E. 48th St., 752-0200. Split-level supper club. Pianist-composer Irving Fields with Earl Manning on bass, Mon.-Fri. from 7:30, Sat. from 8. AE, DC, MC, V.

MAGIQUE—1110 First Ave., at 61st St., 935-6060. Nightclub featuring dazzling video and light shows, rock and roll bands, and theme parties, Wed.-Sat. from 10 p.m. to 4 a.m. AE.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed.-Sun. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant, Mon.-Sat. 6-midnight, with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. 6/14, Frank Ferrucci in Brazilian Rhythms. 6/15, 16, Jorge Dalto and 'Patato.' 6/17, Pe de Boi'. 6/18, Loremil Machado and Sarava Bahia Band. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Peter Gerardi Duo & the Stephen Donet Duo, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE, CB, DC, MC, V.

SOLUTIONS TO LAST WEEK'S PUZZLES

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NIGHTLIFE

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. Continental restaurant. **Theater/Cabaret Room:** Singer Sophie MgCina, Wed.-Sat. at 6:30. Singer-pianist Robert Kraft appears Thurs.-Sat. at 9. 6/17, 18 at 11, Don and Susan Swanson in *Don't Tamper with My Sister.* AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Paris in New York,* featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist-singer Bobby Cole plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

CHATEAU MADRID—48th St. & Lexington Ave. (in the Hotel Lexington). 752-8080. Hector de San Juan and his *Latino Royalle Revue* featuring Donna Caroll, Ed Vachan and dancers. Shows Sun., Tues.-Fri. at 9:30 & 11:30, Sat. 8:30, 11:30 & 1:30. Dancing to the Chateau Madrid Orchestra. Closed Mon. **Flamenco Suite:** An authentic Flamenco featuring dancers singers, and guitarists, from 9:30. AE, CB, DC, MC, V.

DIONYSOS II—208 W. 70th St., 496-6400. An exciting new revue starring singer Shlomo Haviv, belly dancer Karizma, and the Joe Cavalier dancers. Three shows nightly beginning at 8:30. The Dionysos II Orchestra for dancing between and after shows. AE, CB, DC, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar. 6/13-18, comedian-impressionist Charles Pierce. 6/20-25, singer Barbara Rankin. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric hideaway cafe/restaurant facing the Hudson River. 6/19, 26, *This Week in the Suburbs* featuring Terri Beringer, Denise Moses, Ron Orbach, Norman Kline. AE, MC, V.

O'NEALS' 43RD STREET—147 W. 43rd St., 382-1614. **Upstairs:** *Martin Charnin's Upstairs at O'Neals'* featuring Douglas Bernstein, Kathryn McAteer, Bebe Neuwirth, Michon Peacock, Richard Ryder, and Sarah Weeks, Thurs. at 8, Fri. & Sat. at 8 & 10:30. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Mon. at 9, singer Bill Schustik. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30, *Forbidden Broadway,* a musical comedy satire. Sun. & Mon. at 11, *Corkscrews!*-revue. AE, CB, DC, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to *A Musical Tour Through New York City* with Julie Miller and Jewel in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Gotta Dance,* a new musical revue directed and choreographed by Tony Tanner. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Sy Oliver and his Orchestra with Buddy Smith, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** *That's Entertainment II,* a musical revue, Tues.-Thurs. at 10:30, Fri.-Sat. 9 & midnight. Dancing between and after shows. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Steve Ross sings Cole Porter, every Wed.-Sat. from 9-2 a.m., Sun. from 5:30. AE, CB, DC, MC.

BERKSHIRE PLACE—21 E. 52nd St., 753-5800. The Rendez-Vous: Singer-pianist Irene Hartfield performs Tues.-Sat. from 8-1 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 6/25, Bobby Short accompanied by Beverly Peer and Robbie Scott, Tues.-Sat. 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5:30-10. Pianist-composer Earl Rose plays Tues. Singer Larry Stuart, Mon.-Sat. from 10-1 a.m. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance music by the Arnie Grant Quartet, Tues.-Sun., 6-12:30 a.m. **Oak Room:** Pianist Mark Markley Pollard, Mon.-Sat. from 5-8:30. AE, CB, DC, MC, V

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose entertaining Mon.-Sat. from 7:30-11:30. **La Ronde:** Thru 6/25, *Paradise on Ice* (ice revue), Mon.-Sat. at 9:30 and 11:30. Dance music between and after shows. AE, CB, DC, MC, V.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **King Cole Room:** Thru 7/2, John Gabriel and Dana Valery in *This Must Be Love—a Rodgers & Hart Affair,* Mon.-Wed. at 9:30, Thurs.-Sat. 9:30 & 11:30. **Grill:** Pianist-singer Kathleen Landis, Mon.-Sat. from 9-1 a.m. **Astor's:** Pianist Tommy Futado, Mon.-Sat. 5-8. The Glen Covington Trio, Mon.-Thurs. from 9-1 a.m., Fri.-Sat. 9:30-1:30. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **The Hideaway:** Singer-pianist George Feyer Tues.-Sat. 9-1 a.m. **Cocktail Terrace:** The Michael Favata Trio play Tues.-Sat., 7-1 a.m. Pianist-singer Janina Serden Sun. & Mon. AE, CB, DC, MC, V.

Background Music

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Mon.-Tues. from 7, singer-pianist Marian Taylor. Wed.-Sat. from 7, Nick Michaels. AE, CB, DC, MC, V.

PARK TEN—10 Park Ave., at 34th St., 889-1310. Elegant continental restaurant. Mon.-Wed. from 8, pianist Nancy Winston. Thurs.-Sun., pianist Amy Duncan. AE, CB, DC, MC, V.

Piano Rooms

ANDREW WILLIAM—1340 First Ave., at 72nd St., 570-0060. Restaurant/piano bar with Bobbie Miller playing Tues. & Wed. from 7 p.m. Steve Glantz takes over Thurs.-Sat. AE, CB, DC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Ellis Larkin, Mon.-Fri., 9-midnight. AE, DC, MC, V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **The Backroom:** Cabaret/piano bar. 6/13, 20, Mr. Ruby Rims. 6/14, 21, Old Friends. 6/15, Edna Manilow; Rosemary Loar. 6/16-18, Edna Manilow; Karen Mason with Brian Lasser. 6/19, Michael McAssey; Allan Lozito. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 6/13, Island Swing; Judy Powers. 6/14, Tina Cernaro; Judy Quay. 6/15, Carol Peden; Don Carroll. 6/16, Mona Miller; Linda Haston. 6/17, Nancy Timpanero; Andre Montgomery. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 6/14-18, 21-25, Dick Wellstood. 6/19, 20, Brooks Kerr. AE.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Pianist/singer Byron Sommers in the lounge Tues.-Sat. from 7:30. AE, CB, DC, MC, V.

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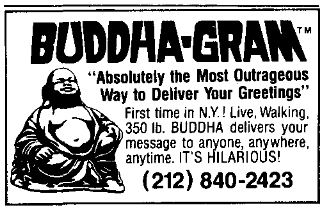
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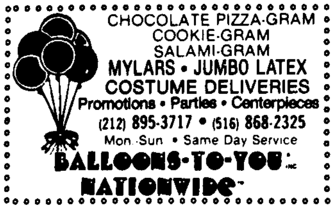
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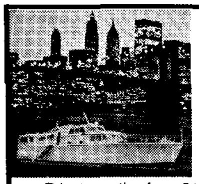

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Animated Female—39, seeks attractive, sincere, intelligent male for possible relationship. NYM Box 2095.

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Chubby, Jewish Intellectual—Man, 43, Manhattanite, seeks attractive woman with a heart of gold. NYM Box 1774.

Bored, Married Male—Seeks romance, fun with discreet attractive female 35-45. Photo and phone NYM Box 1775.

Attractive, Petite—Female editor, 40s, seeks good-natured single Jewish business or professional man for fun and affection. Photo please. NYM Box 2107.

Extremely Attractive—Divorced Woman 37 looks 28, Jewish, vivacious, sophisticated, educated with successful career, seeking wordly, attractive, financially secure, emotionally aware professional or executive male. Prefer previously married 35-48. Let's do it right the second time around. Photo. NYM Box 1776.

Classy NYC Entrepreneur—Scorpion. Mature, tall, slim, wealthy, nice looking, romantic, sensitive, giving, sense of humor, seeks attractive, NYC lady to 42, for gratifying, loving relationship, travel and more. Photo essential. NYM Box 1778.

Successful, Sensitive Male—Anxious to meet warm, sensitive woman, 30s, who'd enjoy sharing experiences. Must be bright, sensual, pretty, figure, like active social life, candle lit dinner at home (I cook). I'm good-looking, athletic, very sensitive to women's needs, enjoy children, late 40's. Send photo/letter/phone. NYM Box 1782.

Discriminating Palate—Pretty, bright ad executive seeks discerning dad with single adventurous progeny 9-12. End those bland spiced out weekends. If you love N.Y.C. and are a gustatory risk taker send note a short biography, a picture of yourselves if available and day and evening phone. NYM Box 2108.

Ebullient Slim Executive Lady—Travel buff, seeks to meet tender, sensitive man, 51 plus, for whatever. PO Box 1312, FDR Station, NYC 10022

Successful TV Actor—24, 6'1", intelligent, handsome, and all of that. I love Brel, heady conversation, humorous quips, rock climbing. Looking for someone who is bright, lovely, warm with lots of interests and a passion to share them. Age 18-29. Photo? NYM Box 2097.

Black Lady, 35—Seeks black professional man, 32-42, 5'10"+. NYM Box 2098.

Indian Gentleman, 32—5'3", seeks attractive woman for sincere relationship. Marriage minded. NYM Box 2099.

To My Wife Kathy Y.—Happy 1st of many anniversaries! All my love, Jim.

Single Black Female—29, slim, attractive, gentle, fun loving, yet serious, seeks caring guy for relationship. Must be nonsmoker, serious yet enjoys life too. Serious responses. NYM Box 2100.

Successful White Businessman—Seeks female in great shape for summer fun on the beach. Please send photo/phone NYM Box 1212.

Caring, Warm, Romantic—Successful white male, 48, married, looking for a white slim, attractive caring female 30-40 to share special relationship. NYM Box 1777.

Bernie Baby—The contract is up and it's time to renew, for another 25, I'd like to, would you? Loving Linda.

Nancy—You were my future, my sunrise, my best friend. What you are though, is even more important. Warm, sensitive, brilliant, beautiful and loving. My thoughts and prayers are with you always. You're the best. I miss you, my friend. God speed and love always, Dave.

Pretty, Fun Loving—Successful upstate woman, early 40s, seeks warm, romantic, sincere, successful man to explore deep, lasting relationship. Photo/phone particulars. NYM Box 2101.

Intangibles Defy Description—But know you're out there and the right woman will know just what I mean. You're sophisticated and independent withou being aloof. You're part Peter Pan with a childlike exuberance but not naive You have a keen wit and find levity even in serious situations. You embrace ideas because of logic, not societal tradition Mundane issues cloud those more important so I'm purposely neither offering nor requesting vital statistics or career orientation. You know intuitively we mesh. Contact me soon. It's been a chore finding you. NYM Box 2102.

Classy, Elegant, Bright—Slim and pretty, 30s Black female who's warm and witty, seeks selective single male 40 to 50, attractive, secure, successful and nifty. NYM Box 2103.

Vibrant Divorcee—42, makes magical things happen; seeks successful single man to share this gift. NYM Box 1779.

Barry—The best feeling in the world is feeling wanted. We owe it all to L.G. Love A.

NJ MD—Trim, attractive, fun loving, low 40s. Seeks a similar lady mid 20s-30s. Photo please. NYM Box 1780.

Wanted: Jewish Wife—Best friend and lover. Successful professional, 34, tall, good-looking, articulate, world-travelled, from refined, affluent background. Seeks that exceptional young lady from similar circumstances. Must be slim, educated, attractive. If you'd like to meet or know of someone for me, please don't procrastinate, life is too short! Reply NYM Box 2104.

Attractive Businesswoman—Who enjoys the finer things in life, theater, dining, and romantic weekends, seeks handsome, well rounded businessman, early 40s-50s. Photo/phone. NYM Box 2105.

Name ____________________

Street Address ____________________

City __________ **State** __________ **Zip** __________

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Payment: Check ____ **M.O.** ____ **MasterCard** ____ **Visa** ____ **AmEx** ____ **Card Number** __________

Exp. Date __________ **Signature** __________

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own & Country Properties is a Weekly Real Estate Section imited to Display Ads only. Display Ads are sold by the nch. The Rates for this section are as follows: one time d—$230.00 per inch; two consecutive ads—$205.00 per nch per issue; three consecutive ads—$190.00 per inch er issue; four consecutive ads, $175.00 per inch per issue. ong term rates also available. All ads accepted at the iscretion of the publisher. Larger sizes available in increnents of ¼ inch. Extra $10 for NYM Box Number. omplete rates available upon request. Check or money rder must accompany ad order and be received by losing (every Tuesday by 12 noon for following Monay). Phone orders accepted only with American Express, asterCard, or Visa. Classified Department, New York agazine, 755 Second Avenue, N.Y., N.Y. 10017; 880-0732.

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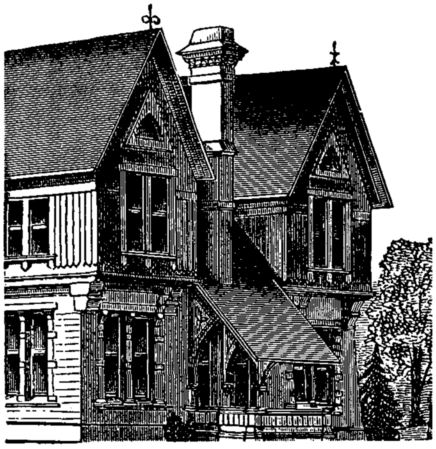

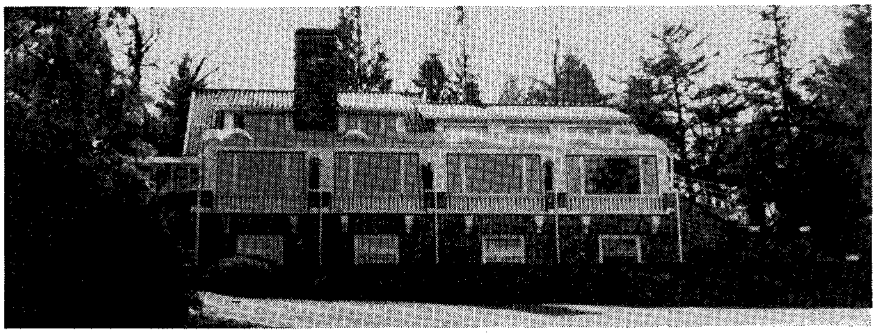

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 478

BY MARY ANN MADDEN

baDGEBlunder—1. arrest and arraignment for assaulting an undercover policeman; 2. wombat or bandicoot that emerges in spring, sees its shadow, and calls its agent.

puDGEBusser—1. Mrs. S. Z. "Cuddles" Sakall; 2. chauffeur for one or more Sumo wrestlers.

Above, superghost. Competitors are invited to invent one word containing the contiguous letters DGEB and supply for same (an) appropriate definition(s).

Results of Competition 475, in which you were asked for titles of recently uncovered works, per the Hitler Diaries.

Report: What we had in mind here—works neither purely prolix, Near Misses, nor Sequels, but rather, merely uncovered. So we judged these books by their uncovers. And, with further ado, the repeats: Drew Barrymore: The Early Years. Peter Pan: The Golden Years. Pia Zadora Exposed. Howard Hughes's Tips on Grooming. Marie Antoinette Cake Recipes. Back in 15 Minutes—by Judge Crater. Confessions of a Duce. How to Unwind—by Rose Mary Woods. Tablet II—by Moses. The Mozart/Salieri Papers. Dressing for Power—by M. K. Gandhi. Creation, Part II, The New, New Testament, or Oh, God, Book III. Happy Hallowe'en—by Harry Houdini. $E=mc^1$—by A. Einstein. And Unpublished Competition Entries: Complete and Unabridged.

First Prizes of two-year subscriptions to "New York" to:

HE HIT ME, TOO—by Lindsay Crosby
Jill Weisbeck, Van Nuys, Calif.

MY SECRET PLAN TO END THE CONFLICT IN VIETNAM—by Richard M. Nixon
Eve M. Gardner, Brooklyn

the early years—BY E.E. CUMMINGS
Ron Green, Somers, N.Y.

Runner-up Prizes of one-year subscriptions to "New York" to:

THE ROAD MAPS OF ALEXIS DE TOCQUEVILLE
Pat Woodward, N.Y.C.

MARY BAKER EDDY'S PHONE BOOK OF THE DEAD
M. Fryer, Hamburg, Pa.

OF COURSE, IF THERE IS A GOD, WE'RE SUNK—by Karl Marx and Friedrich Engels
M. W. Fenske, N.Y.C.

And Honorable Mention to:

THE ANNOTATED DICK AND JANE READER
O. M. Neshamkin, M.D., N.Y.C.

THIS IS YOUR CAPTAIN SPEAKING, FINALLY: My Life With Tenille—by Daryl Dragon
C. Moskowitz, Reseda, Calif.

ONCE MORE, WITH CEILING: More Michelangelo Anecdotes
Larry Laiken, N.Y.C.

BAR TRACKS I SORE—Writ by Dan'l Boone
Mark Wolfson, Spring Valley, N.Y.

THE BERT CONVY PAPERS
Arnold Kogen, Encino, Calif.

HOW TO LIVE IN AN ENGLISH PALACE—by Elizabeth Mountbatten
Mrs. Astra Bottenhorn, Poughkeepsie, N.Y.

YES, I STILL CAN—by Sammy Davis, Jr.
Shirley Boardman, Wayne, N.J.

I KNEW YOU'D FIND THIS: More Predictions—by Nostradamus
Douglas Braverman, Troy, Mich.

TWO LIVES TO GIVE—Nathan Hale
Dion Jeckel, N.Y.C.

NAME ABOVE THE TITLE—by Alfred Knopf
Charles Almon, Brooklyn

MOVING RIGHT ALONG: The Unexpurgated Journals of Shields and Yarnell
Norton Bramesco, N.Y.C.

THE AUTHENTIC WORKS OF JERZY KOSINSKI
Deirdre Mertes, Chicago, Ill.

SMOKEY: THE MAN BEHIND THE BEAR
Peter Berman, St. Louis Park, Minn.

SON OF THE LAST OF THE MOHICANS
Ellis Schein, Reading, Pa.

I, OF THE NEEDLE: Cleopatra's Secre Diaries
Leonard Merryl, N.Y.C

THANK YOU FOR THE GIANT PTERODACTYL: A Collection of Cro-Magno Humor
Miles Klein, East Brunswick, N.

MY SCRT DRS—by Evelyn Wood
Sue Kogen, Encino, Cali

MR. ED'S TAPES
David I. Warren, Chagrin Falls, Ohi
similarly: *Dr. Harvey Gardner, Brookl*

WHEN BAD THINGS HAPPEN TO GOO PEOPLE—by Job
Lewis B. Frumkes, N.Y.C

ꓤEꟻLECꓕIOИƧ—by Leonardo da Vinci
Barbara L. Michaels, N.Y.C

THE NON-SMOKER'S HOLY BIBLE
W. Y. Castle, Studio City, Cali

THE LINCOLN LOGS
Fred Sahner, N.Y.C.
Ross Allen, Bloomington, Ind

I LIED, IT'S FLAT: A Sail Now, Pay Later Tou of the Indies
Boo Blume, Sayville, N.Y
similarly: *Grace Katz, Rutland, Vt*

I NEVER PROMISED YOU A ROSE BUSH The Unfinished Autobiography of Samue Goldwyn
P. J. Bruno, North Little Rock, Ariz

EMILY DICKINSON'S WORKOUT BOOK
Douglas Soderberg, State College, Pa

WHITHER HATRED?—by Dr. Leo Buscaglia
Dick Maguire, Floral Park, N.Y

I LED ONE LIFE—by George Plimpton
David Yarnell, Los Angeles, Cali

THAT'S NEWS TO ME—by R. Van Winkle
Susan McConnell, Franklin, Pa

EVERYTHING I KNOW ABOUT FLYING—b Rudolph Hess
Moglie Smith, Glencoe, Ill
similarly: *Diana Harding, Purdys, N.Y*

MOOSE MURDERS: THE FIRST FOLIO
James W. Penha, Queen
similarly: *Diana Cramer, N.Y.C*

PENMANSHIP COUNTS—by Gerd Heidemann
Lloyd Rudy, Queen

I HEAR AMERICA SINGING—by James Watt
Howard S. Dube, Brookly
sp. mention: *Ellen Blankfein, N.Y.C.,*
Barbara Petzing, Houston, Tex

LIES I TOLD MY FATHER—by George Washington
James K. Hakim, Queen

LIES MY FATHER TOLD ME—by Anna Freud
Marty Lederman, Oak Park, Mich

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SORRY FOR THE INCONVENIENCE, THANK YOU FOR YOUR COOPERATION: A History of the N.Y.C. Rapid Transit System
Michael Byrne, Brooklyn

THOMAS DE QUINCEY REHASHED
Anthony Ralph, Dallas, Tex.

THE CHRISTOPHER ISHERWOOD PHOTO ALBUM
Karen Bracey, Burke, Va.

MAO'S LITTLE BLACK BOOK
Karen Abott, N.Y.C.

LOVE'S LABOUR'S WONNE—by W. Shakespeare
Kevin B. Robinson, N.Y.C.

CATS!—by Androcles
Jerry Engelbach, N.Y.C.

MINNESOTA FATS: THE LEAN YEARS
Alice L. Cassaro, Massapequa, N.Y.

BEHIND THE LINES: The Secret Life of Neil Simon
Allen B. Komis, N.Y.C.

BIG GLORIA: MISERABLE AT TIMES
Nancy Slome, N.Y.C.

LORD CHESTERFIELD: POSTSCRIPTS TO HIS SON
James Elward, N.Y.C.

I THOUGHT, THEREFORE I WAS—by René Descartes
Stephen Pearlman, N.Y.C.

HOW'D I DO? MAYORAL REMINISCENCES
Wendy R. Ellner, Richland, Wash.
similarly: *Jeffrey Lieberman, Philadelphia, Pa.*

RAPUNZEL'S 30 DAYS TO SUPER-ABUNDANT HAIR
Ellen Lenhart, N.Y.C.

IDOL CURIOSITY—by Margaret Mead, author of *Yes, Icon*
Don Hauptman, N.Y.C

HITCH'S *Marnie* DIARY
Bob Burke, N.Y.C.

AMERICA ON $5 A DAY—by C. Columbus
Ellen Hill, Bronx

THE EVA PERÓN DRESS-FOR-SUCCESS GUIDEBOOK
Jan Leary, Chicago, Ill.
similarly: *Jeff Tenzer, N.Y.C.; Eric Hyman, Somerset, N.J.*

THE SECRET DAIRIES OF ELSIE THE COW
Tim Hanley, N.Y.C.

I WAS PRESIDENT OF THE UNITED STATES OF AMERICA—by Gerald Rudolph Ford
Robert D. McCaddin, Allenhurst, N.J.
similarly: *Maude Hopkins, Chappaqua, N.Y.*

Competition Rules: POSTCARDS ONLY. One entry only should be sent to Competition Number 478, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by June 24. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the August 8 issue. Out-of-town postmarks are given three days' grace. ■

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City__________
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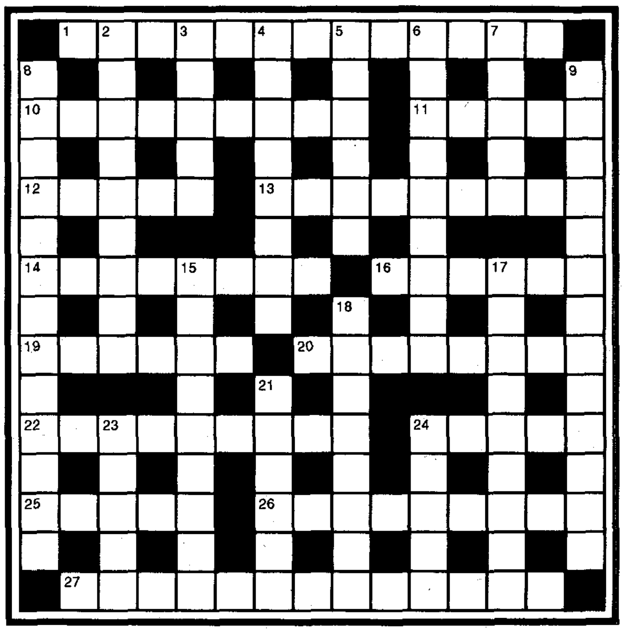
‘SUNDAY TIMES’ OF LONDON CROSSWORD

Across

1 Has an opportunity to build sections of a stadium with a fortune. (6, 1, 6)
10 Cereal in a field—part of part of Sussex? (4, 2, 3)
11 Tribe in the drink! (5)
12 Lots of fruit, by appointment? (5)
13 Impossible fancy for the nonsmoker? (4, 5)
14 Soaked doctor has need to change, but award-winner interrupts. (8)
16 Holy man prevailing in war. (6)
19 Fastener at the head of things? (6)
20 Party poster torn up at the entrance. (8)
22 Downfall of the excessively enthusiastic fielder? (9)
24 Land rate changed right inside. (5)
25 Escape via a trick. (5)
26 Conclude it's a word in river surroundings. (9)
27 A spell of golf—then two perhaps—presumably not at a country course! (6, 3, 4)



Down

2 How to deal with mincemeat thrown into a river. (9)
3 No signs of approval in corners. (5)
4 Had a fight, then discarded as useless. (8)
5 Develops gradually, like fawns? (6)
6 Treat Dior as someone useful to a magazine. (3, 6)
7 Message sent by rope? (5)
8 Noted Dad's held out and won the gamble. (6, 3, 4)
9 Musician who couldn't do without his bell. (7-6)
15 Drink from the east in a court. (9)
17 Dispose of late opinion while questioning someone. (9)
18 Rover on guard at sea? (3-5)
21 Guarded missing upper-class perhaps, arranged according to rank. (6)
23 Tree created earlier. (5)
24 Sailor turning up to get his cards! (5)

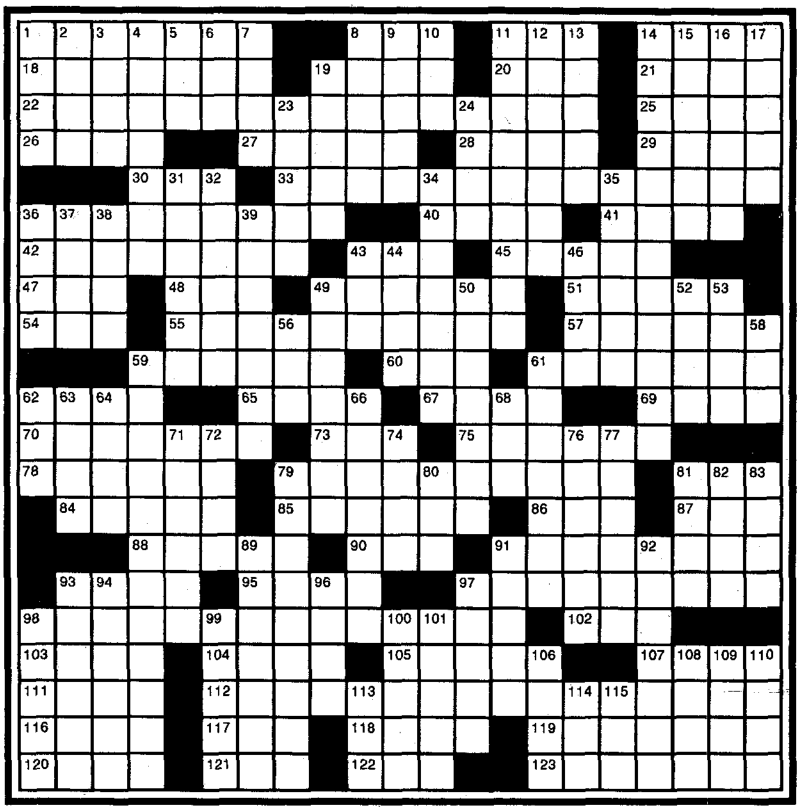
‘WORKMANLIKE’: ‘CUE’ CROSSWORD / By Maura B. Jacobson

Across

1 Church officer
8 Greek H
11 Little, as a bairn
14 Fall guys
18 Blood disorder
19 Like a burnt-out cigarette
20 Not pa's
21 —— St. Lawrence (Shaw's home)
22 Phil
25 Congo river
26 Head the cast
27 Do tailoring
28 Italian director Petri
29 Bargainhunter's delight
30 Three —— match
33 Homer
36 Mike
40 —— many words
41 Got grayer
42 Henry Hudson's ship
43 Boxing middleman
45 Strong cord
47 Make a blooper
48 Place for coal
49 Area on a frieze
51 Apexes
54 Fairy queen
55 Bobby
57 Grassy spot
59 Russian co-ops
60 Dramatist Shepard
61 Listens closely: var.
62 Playbill heading
65 Writes a P.S.
67 Wash
69 Sufficient: poetic
70 Of heat
73 Some M.I.T. grads
75 Wallet item
78 Worked the land
79 Bill
81 German article
84 Mubarak's capital
85 Dinsmore and Janis
86 Wax: prefix
87 Inventor Whitney
88 Kind of cap or gown
90 Call —— day
91 Pestered
93 "I've —— to London. . ."
95 Penless exam
97 Dick
98 Harry
102 N.Y. theater chain
103 Thine: Fr.
104 Vaudeville family
105 One of the Burrs
107 Birth certificate designation
111 False god
112 Mort
116 Not fooled by
117 After cheval or bombard
118 Adult pullets
119 Usher's concern
120 Tryout
121 Abbreviated names for teachers?
122 Big Apple summer letters
123 Maroons

Down

1 Slumps in the middle
2 Med school subj.
3 Pedro's dwelling
4 Scolding
5 Baking pit
6 Alastair of films
7 Bark cloth
8 Kefauver
9 Voilà!
10 Author Rand
11 "That's one —— for a man. . .": Neil Armstrong
12 Singer-composer Barry
13 Put —— to (end)
14 Frank
15 Seagoing yes
16 Canvassed
17 Take the wheel
19 Petal derivative
23 Barkley the Veep
24 Campus authority
31 Part of an address
32 Consecrate with oil
34 Dual-vision lens
35 Bengal soldier
36 Throat-clearing sound
37 First capital of Japan
38 Unionists' agcy.
39 Solidify
43 Legal matter
44 Ordinal-number endings
46 "Today —— man"
49 Card table snafu
50 Hair ointments
52 Anthony, Earl of Avon
53 Dancer Osato
56 Attorney's deg.
58 Vane heading
59 Roger
61 Reckless fellow
62 Abbr. on an envelope
63 Stylish
64 Weblike tissue
66 Able to feel
68 Tennessee player
71 Breed of sheep
72 Terhune's "Lad: ——"
74 Revue segment
76 Ogler
77 Oriental liquor
79 Treacherous ones
80 Import from China
81 Lucille's ex
82 Ht. above sea level
83 Use a bike
89 Paid tribute to
91 Salome danced for him
92 Mouthlike openings
93 Kind of lighter
94 WW II craft
96 Org.
97 Actor Bruce, and family
98 Wooden shoe
99 Bergen's Klinker
100 Cheered the team
101 Brag about
106 Famed loch
108 Related
109 Banks do it
110 Units of work
113 "Evita" role
114 On a pension: abbr.
115 Paver's goo



Solutions to last week's puzzles appear on page 118

How do you enjoy Sambuca Romana when you run out of coffee beans?

SAMBUCA ROMANA
SAMBVCA ROMANA
Classico
PRODUCT OF ITALY
PALLINI
ROMA
750 c.c.
42° G.L.

Con Mosca
1 oz. Sambuca Romana
3 roasted coffee beans
Float coffee beans on top.

White Cloud
1 oz. Sambuca Romana
Club soda
Pour over ice
in tall glass.

Romana
Caffe
1 oz. Sambuca Romana
¾ cup hot coffee
Top with sweetened
whipped cream.
Dust with grated
nutmeg.

Chocolate Chip
Sambuca
1 oz. Sambuca Romana
¾ cup chocolate chip
ice cream
Blend and serve or
freeze until serving.

Sunny Sam
½ oz. Sambuca Romana
1 oz. vodka
Orange juice
Pour over ice in
8 ounce goblet.

Reunion (for 2)
1 oz. Sambuca Romana
1 oz. vodka
12 fresh strawberries
6 oz. orange juice
½ cup crushed ice
Mix ingredients in blender
until almost smooth.

The traditional way
to drink Sambuca is Con Mosca.
But if you're out of coffee beans,
try one of these other drinks.
And then write for our original
Sambuca Romana recipe book.
Sambuca Romana 84 Pf.

SAMBVCA
ROMANA

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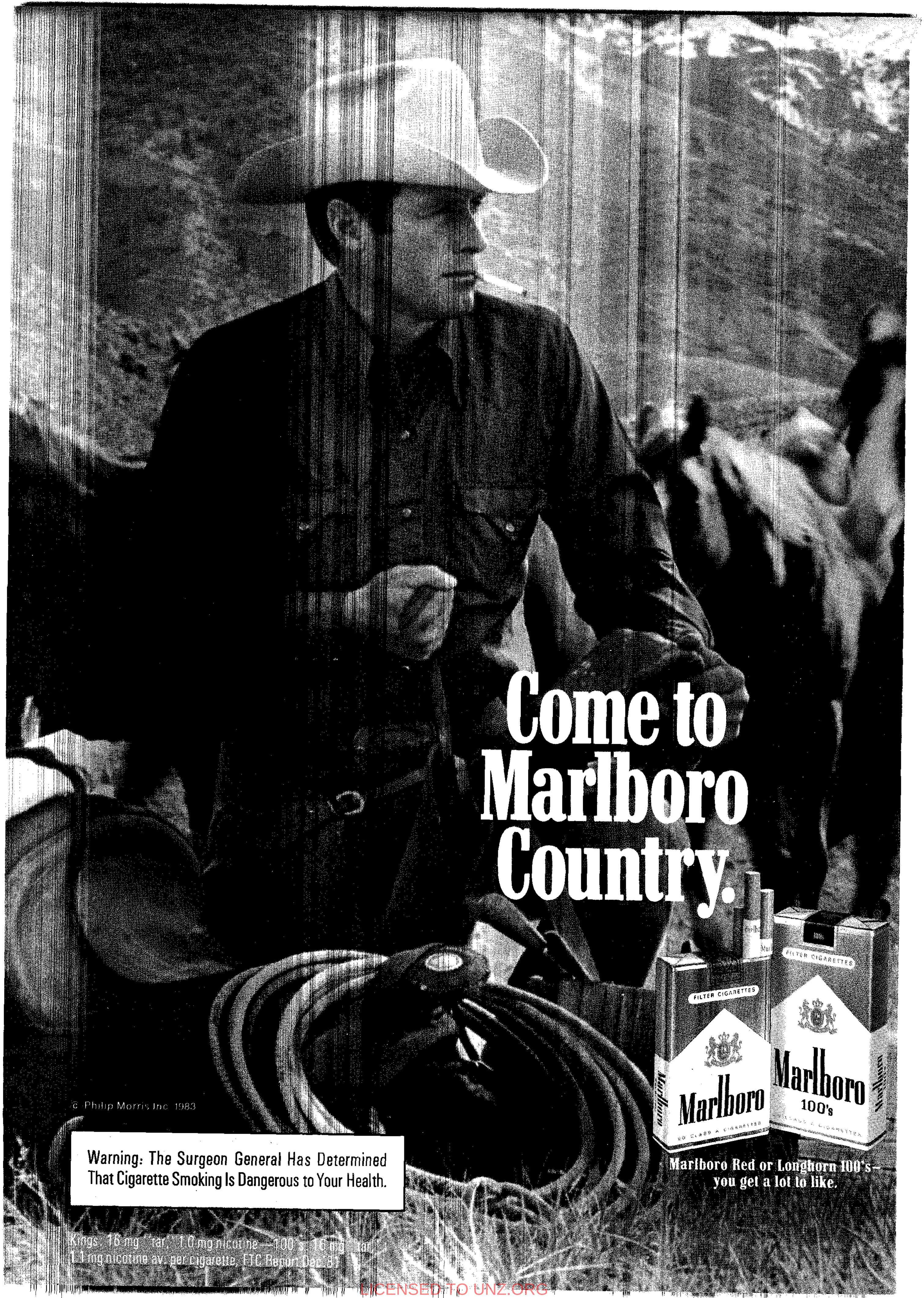

Come to Marlboro Country.
FILTER CIGARETTES
Marlboro
FILTER CIGARETTES
Marlboro
100's

Marlboro Red or Longhorn 100's—you get a lot to like.

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Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Kings: 16 mg ''tar,'' 1.0 mg nicotine—100's: 16 mg ''tar,'' 1.1 mg nicotine av. per cigarette, FTC Report Dec.'81.